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VAI**

'Die To Live'

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flashpoint!**

SONNY LANDRETH

The slide guitar maestro talks to gt



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- Rock Solo Study

Transcribed:

- 'Die To Live' - **Steve Vai**
- 'In The Light Of Common Day' - **Phil Keaggy**
- Favourite Licks - **Vinnie Moore**
- 'Born In Chicago' - **Mike Bloomfield**
- 'My Funny Valentine' - **Rogers and Hart**
- 'Queen Elizabeth's Galliard' - **John Dowland**



FEBRUARY 2001

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guitar

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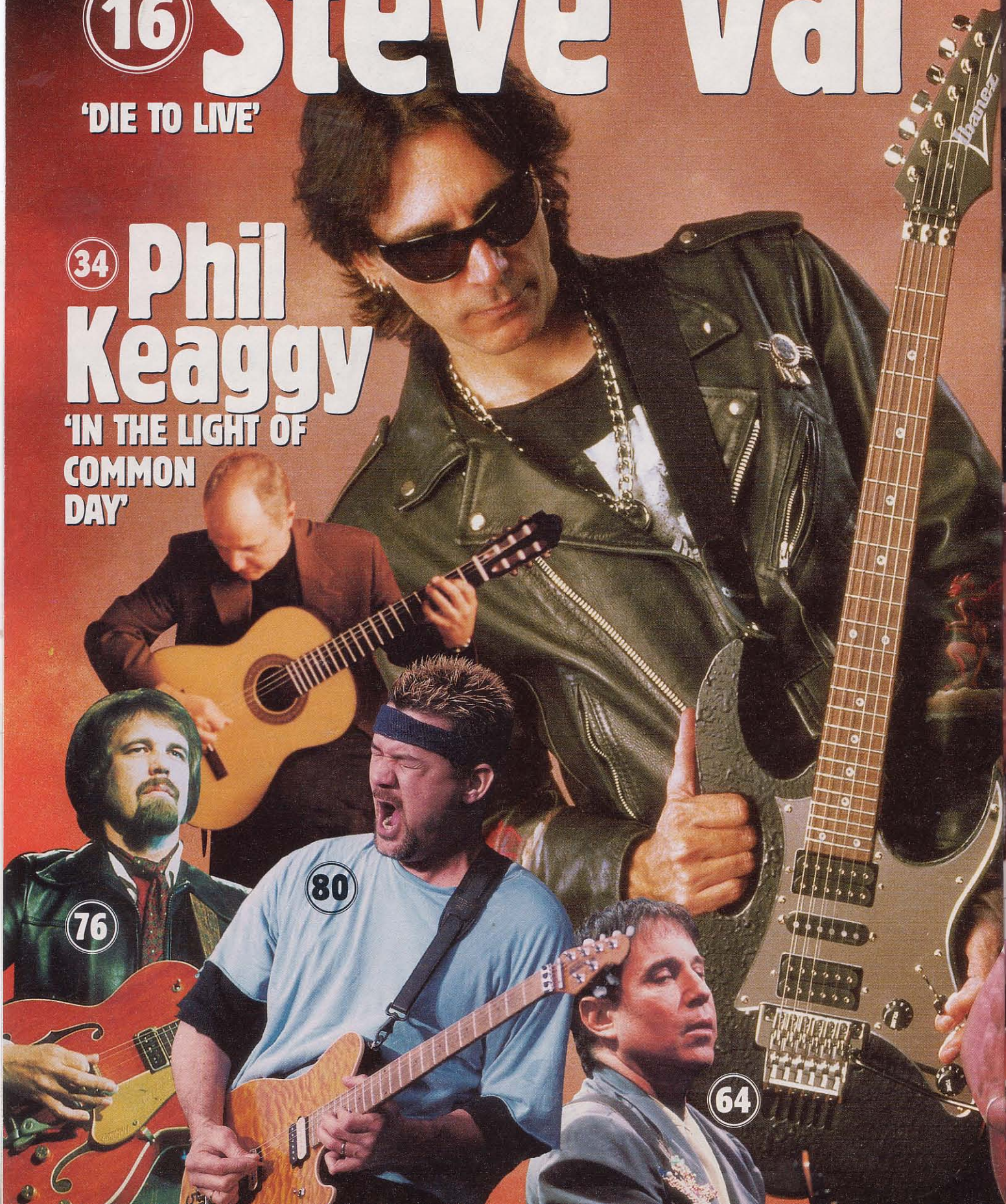
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how do I read tab?

the **st** guide

Simply turn to page 89 and all will be revealed in our handy **st** Tab Guide. You'll wonder how you lived without it...



what's on the cd?

Turn to the next page for a full run down

28 Vinnie Moore Masterclass



DAVID'S EDITORIAL

from the top

I recently went out on the road again for a week-long tour - something I haven't done in ages. It reminded me that whilst on tour, you spend 23 hours at the mercy of motorways, unfathomable inner city one-way systems, hotel and restaurant staff, various personnel at the venue concerned - all for a one-hour performance! The lifestyle is a sort of 'Groundhog Day' experience in that every day is the same: check out of hotel, travel to the next gig, check

in to another hotel, try to find somewhere to eat, hunt down the venue, soundcheck, play the gig, find somewhere else to eat, retire to the hotel, find the bar, go to bed and try to sleep.

You rarely get much time to yourself, never get to look around the cities in which you find yourself and end up road weary and

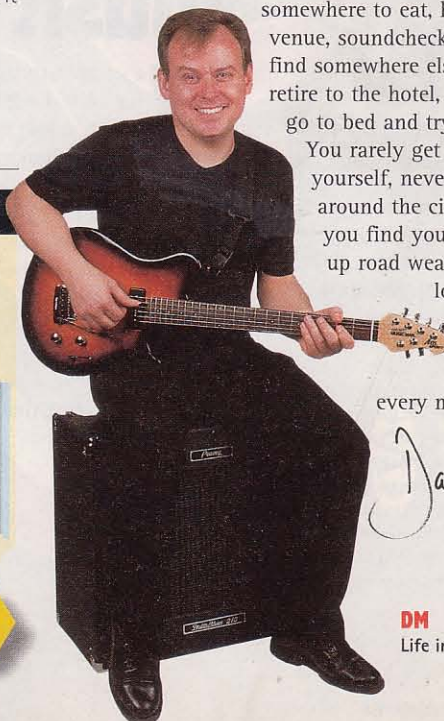
longing for home. But, you know what? I loved every minute!

David

David Mead,
Editor

DM

Life in the fast lane?





this month's cd

Shrapnel shredder Vinnie Moore takes centre stage with an exclusive demo of some awesome licks...

track 1

**Introduction/
Tuning Notes**

© 2000 Widdle Music

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page 16
rock

Steve Vai
'Die to Live'
2. Introduction
3. Full track
4. Backing track

track 5-24

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rock

Vinnie Moore
Masterclass
5. Solo
6. Lick 1 intro
7. Lick 1 fast
8. Lick 1 slow
9. Lick 2 intro
10. Lick 2 fast
11. Lick 2 slow
12. Lick 3 intro
13. Lick 3 fast
14. Lick 3 slow
15. Lick 4 intro
16. Lick 4 fast

17. Lick 4 slow
18. Lick 5 intro
19. Lick 5 fast
20. Lick 5 slow
21. Lick 6 intro
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23. Lick 6 slow
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Mike Bloomfield
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35. Introduction
36. Full track
37. Backing track

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Minor II V I**
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41. Introduction
42. Full track
43. Backing track

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page 80
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Working Out
Rock Presentation
44. Introduction
45. Full track
46. Backing track

what's the key?

the gt rating system

Every transcription or lesson in **gt** is graded according to its level of difficulty and is shown on a scale which looks like this:

rating info

beginner easy moderate hard



rating: easy/moderate

A complete doddle, but for the

Underneath you'll find an explanation of the rating. The overall rating might be 'moderate', say, but the music may contain several easy sections. If so, we'll let you know. The ratings go from 'beginner' to 'hard'. We try to keep every issue of **gt** well balanced, so there is always something for players of every level of ability to work on in the magazine every month. Honest!

PHIL'S EDITORIAL

music dude

We've been trying to get Vinnie Moore over to the **gt** studios for quite a while and he made it at last. This issue (and next month's, too) gives you an insight into how this awesome player thinks and plays and we think it's one of the best masterclasses so far.

Apart from that - what can I say about Steve Vai that hasn't been said already? There is always a controversy when we run one of his pieces, some readers accusing us of featuring him every month, but this is the first time since May 2000!

Phil

Phil Hilborne
Music Editor



guitar

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news

No need to keep your ear firmly rooted to the ground any more – **gt**'s got all the news



rollcall

(L-R) Tom Kerstens, artistic director of the IGF, Barbara Brown and Carol Campbell from Crossroads, **gt** editor David Mead and *Guitarist* ed Neville Marten.

blues played - dues paid!

If you cast your mind back to August 2000 and the International Guitar Festival in Bath, you may remember a concert in aid of Eric Clapton's Crossroads Foundation charity. The concert featured **gt** stalwarts Phil Hilborne, Geoff Whitehorn and David Mead, with Neville Marten from *Guitarist* magazine, playing alongside Bernie Marsden and Gary Moore in a celebration of Clapton's music. Also, a Fender Clapton Strat was raffled to raise even more money for the drug and alcohol rehabilitation facility based on Antigua in the West Indies.

After doing our sums, we gathered together to officially hand over a cheque for £5837.01 to Crossroads, before going out for a slap-up meal at a local Mrs Miggins'!



carol farworth x2

originals discovered

Rock'n'roll mayhem came to legendary London venue The Mean Fiddler on 25th November last year when the finals of the Undiscovered Originals band competition rolled into town. Sponsored by Miller Original Draft and Yates's Wine Lodges, in association with The Future Network, Undiscovered Originals is fast becoming the hottest new talent contest in the land. The bands competing in the finals were Callahan, Mad Cow Doctors (MCDs), One Hot Puppet, and the eventual winners 3 Mile Smile. Luminaries on the judging panel included Andy Rourke and Mike Joyce, the legendary rhythm section from 80s icons The Smiths. 'All the bands worked extremely hard,' commented Joyce. 'It was hard to fault any of them.' The winners get to grab £2500 in prizes donated by music equipment giants Yamaha. This figure will be matched by Future. In addition, Boxtree studios will be supplying free studio time to the winning outfit.

Further excitement on the night was caused by the raffling of the backline used in the final. The lucky winners were:

Premier drum kit - Claire Jennings, Liverpool
Ashdown bass gear - F Ryan, Liverpool
Peavey 2 x 12 Combo - Robert Gibson, Sunderland

Fender Combo - Chris Coode, London

Listen out for the winning track on the **gt**CD coming soon...



classical tab

One of the questions we're asked quite frequently here at mission control is, 'Where can I get hold of classical guitar music with tab?' Up until now it's been the exception rather than the rule that classical

guitar music comes with tab, but thanks to a new book from the Registry of Guitar Tutors, things are looking up. A new book, entitled *The Classic Collection*, containing ten classical guitar pieces in standard notation and tab are now available through all good music stores, or mail order via RGT, Registry House, Churchill Mews, Dennett Rd, Croydon, Surrey CR0 3JH.



don't miss it!
The RGT's Classic Collection

Written by Chaz Hart, the book costs £12.99 and comes with a CD to help learning along nicely.

intermusic.com

everything you need to make music

the latest goings-on around the web

■ The silly season is certainly upon us, what with Bob The Builder getting to the top of the charts just in time for Xmas, *Melody Maker* merging with *NME* and Richard Ashcroft being forced to cancel the remainder of his UK tour due to his fall from a stage in Birmingham. However, the prize for the silliest story has to go to cosmetic company Guerlain, who thought it wise to bring out a new perfume called Metallica! Needless to say, Lars and the boys are suing...

■ Morley has just brought out the new Steve Vai-endorsed volume pedal, the Little Alligator. It features the studio-silent Electro-Optical circuitry that made the 'Bad Horsie' wah so popular and there's a minimum volume knob which allows smooth transition between rhythm and lead volumes. Should be out over here as you read this...

■ Courtesy of Piedog.com, you have the chance of getting hold of some cool gear in an exclusive competition, and there's also a chance to win some quality time at a top London studio with musicunsigned.com

■ There are tutorials offering buying tips on how to buy your first electric guitar, amp and acoustic as well as reviews of the new albums from the aforementioned Mr Vai and a little-known quartet from Liverpool called The Beatles...

More next month!

Simon Bradley - intermusic.com

sound wylde

EMG is set to release a new active pick-up to celebrate over one million sales of their active pick-up range. Essentially an EMG-81 and an EMG-85 supplied with longer shaft pots, the EMG-ZW Zakk Wylde model is designed for installation in a Les Paul-style guitar and comes with a signed picture postcard, an autographed pick and a chance to win a Gibson Les Paul Zakk. Nice...

zakk it up

Fit a new EMG-ZW in your Les Paul



richard ecclestone

tokai returns

Fans of Tokai guitars will be overjoyed to learn that the influential brand is returning to shelves in the UK. Back in the early 80s, it was well-built copy-cat guitars such as these that prompted heavyweights Fender and Gibson to introduce the Squier and Epiphone brands to compete against quality six strings with quite significantly lower price tags. The new UK distributor will initially offer a range of Japanese-made copies such as the LS70 (£699) flame-top Les Paul look-alike alongside original models such as the aluminium-bodied Talbo (approx £850). To follow should be lower-priced Korean-made models. We hope to bring you more on this soon...

bath 2001 - a guitar odyssey

The dates for the International Guitar Festival in Bath have been announced for this year. The contemporary week of the festival will run from the 27th July to the 3rd August and promises to be the biggest and best yet! It's your chance to come along and spend a week in the beautiful surroundings of Bath Spa University College while you mop up guitar instruction from some of the finest tutors around. Many familiar faces from *gt* will be teaching there this year, including Jamie Humphries, Phil Hilborne, Lee Hodgson, Guthrie Govan, Eric Roche and David Mead. The teaching facility will also include jazz guitarist Leni Stern, one of America's top jazz fusion guitarists.

During the week, there will be tutorials, seminars and live performance workshops with the odd celebrity popping in for a masterclass. Regarding the festival theme - A Guitar Odyssey - course leader David Mead said:

"Last year's festival found the guitar at the crossroads - in transition from a time of unprecedented popularity and facing the exciting challenge of an uncertain future. 2001 will witness those first important steps into the new Millennium where creativity and enthusiasm will combine to build on the foundations of the past and lead the way forward. The IGF forms an essential spearhead in the guitar's development with its ongoing commitment to invest in the students of today, shaping them into the players of tomorrow..."

For further information on booking a place at this year's festival, contact Bath Spa University on 01225 875522, or check out the festival website at www.bathspa.ac.uk/igf.



but if you can't wait until summer...

The IGF are running three Saturday Sessions at Bath University which will feature tuition during the day, followed by a concert in the evening. The first takes place on Saturday 17th February and the tutors will be *gt*'s Guthrie Govan, Eric Roche and David Mead who will be teaching rock, fingerstyle and blues during the day with a concert by jazz maestro Martin Taylor in the evening.

Further details can be obtained by emailing mail@guitarfestivals.com.

gt men of rock!

You couldn't walk around last November's Mad About Music show in Birmingham without falling over someone from *gt*! Caught in the act of demonstrating equipment are



carol farworth x2



Mr Whitehorn

Geoff Whitehorn and Jamie Humphries, but other teamsters present included Phil Hilborne, Eric Roche, Martin Taylor and David Mead.

sound board

Something to rant or rave about? Want to get something off your chest? Drop **gt** a line via post, fax or e-mail and let off some steam!

jammin' the blues

I have been trying something new recently and I think it is worth sharing. This can be applied to all of the backing tracks on the CD. Before you play the full track of the example, play the backing track without the lead guitar. The idea is to jam along with the backing track and create some new un-influenced ideas. This works really well if you are not familiar with the song. Do not forget to record yourself! To illustrate this point, (I refer to the November 2000 issue) I know who BB King is, but I was not familiar with the song 'The Thrill is Gone', so I played some licks and developed a theme and put together a neat blues tune using the backing track to 'The Thrill is Gone'. I then listened to the full track and was blown away by BB's awesome song and playing. But I still had some great ideas of my own.

If I listened to the full track beforehand I would have been influenced by what I heard and then probably tried to sound like BB King – but failing. Try it!

Milan
Australia

A lot of very creative ideas can come from jamming with a track 'blind' – hopefully a lot of readers will follow your example!

kotzen

I don't think you boyz at *Guitar Techniques* really work hard enough. So what about a transcription of Richie Kotzen's 'B-Funk'? That will keep you on your toes. I think Guthrie would be best suited to this one as he seems to have been a bit lazy recently.



richie kotzen
Practically one of the **gt** family!

Send your letters to us at:
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30 Monmouth St,
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BA1 2BW.
E-mail:
guitar.tech@
futurenet.co.uk



Mike Andrews
via e-mail

Don't tell me you missed the Kotzen masterclass we did back in Dec 99? Shame...

beginner's blues

While sitting home after being in hospital for a few weeks, I popped out to my local newsagent and guess what, I bought the December issue of **gt**. Not surprised you should be, cos I didn't have a guitar. Not only that, I nipped out to buy the Winter issue as well. Well, having two **gt** mags, I'd no alternative but to nip out yet again and splash out some cash (not that I've got much being on sick pay) and bought myself a beautiful USA-made black Strat (can't afford an amp yet so my neighbours will be happy for a while!). Getting back to **gt**, well it is absolutely brill, catering for all guitarists' tastes in music. Can we please have more and more of stuff from bands like Thin Lizzy, Free, etc, etc, etc, etc, etc...

And more blues tabs like 'Steppin' Out' and 'Driving Sideways', even though they're too hard for me to play yet. Now comes the crunch point: as I've only just got my guitar, can you start putting in

sections for beginners like me, some bluesy material and good rock stuff from well-known bands, that beginners like myself can work on and surprise my mates? Hope the next time I write to you I'll have an amp, fx box of tricks and a plectrum, which I forgot to buy in my excitement.

Clive Dainty
via e-mail

We try to cater for the early learners amongst us every so often. Dave Kilminster's column has looked at beginner's material a lot in the past – so keep reading and don't stop practising!

gardening tips

In time-honoured fashion, I must



Martin Taylor: he's great, him...

alisa/mulhain/corbis

congratulate you on a superb magazine, especially the Martin Taylor articles. It is excellent to have real jazz pieces rather than the oversimplified and undermusical ones found in the many jazz instructional books available. Dave Kilminster's jazz articles are also rather good, explaining the basics in a simple way. Please keep up this inclusion of jazz for mere mortals. On the jazz front, any chance of a Martin Taylor article with a fingerpicking solo guitar version of 'Nuages'? I have never seen a version that sounded anything like sensible all the way through. On a slightly different tack, the theme to BBC TV programme *Gardener's World* is played on guitar, however I do not know how to track down the music for it (the Beeb didn't reply to my requests). It sounds perfect for your magazine and I'm sure it would make a good article. Alternatively (or additionally), do you know the name of the music and composer for this piece?

Finally, much of the music you publish is played at breakneck speed, which has to be approached from slow beginnings and steadily building up the pace. Often the difficult part is getting it right at the slow speed, once you can play them slowly and properly, reasonable speed generally comes anyway. If you could play the medium and fast pieces slowly on the CD (as well as at full speed) it would help me and, I suspect, a large number of your readers, to play them. At the moment, I often give up on these pieces, being unable to get to first base in the time I have available. The slower introductory pace would increase the proportion of your magazine that is of interest and use to me and many others – and that has to be good. I have been thinking about this ever since I subscribed to *gt*, and it was actually done on the Zakk Wylde Masterclass – can we have more of this 'slow first' technique please?

Stephen Heyworth
via e-mail

We featured the signature tune from *Gardeners' World* back in Apr 97. It's called 'Natural Elements' and was recorded by Acoustic Alchemy on an album called – *Natural Elements*!

★ letter of the month ★

Ibanez GOODIE WINNER!

Each month we pick the best letter from the bag, and those lovely people at Ibanez send the chosen one a groovy prize...

zakk attacks!

Okay, Zakk Wylde threw down the gauntlet by challenging Alan Holdsworth to solo over the last exercise in the Winter issue of *gt*. So, how about it? Can you get Alan to come into the studio for the next masterclass? If you do manage to get in touch with him, at least ask him about whatever became of his invention to improve the foam in beer.

Bill Jehle
via e-mail

We've tried to get Allan to come over and do a masterclass for us, but so far without any luck. But we'll keep on trying until we get him! As far as his invention is concerned, I don't know if it ever got past the prototype stage – maybe he'll fill us in when we talk to him...

on the wylde side...

Zakk aims another lick at ya!

dreamed.

JM Needham
via e-mail

Sometimes it's necessary to travel back to the roots of the music to get the full picture...

marie elena

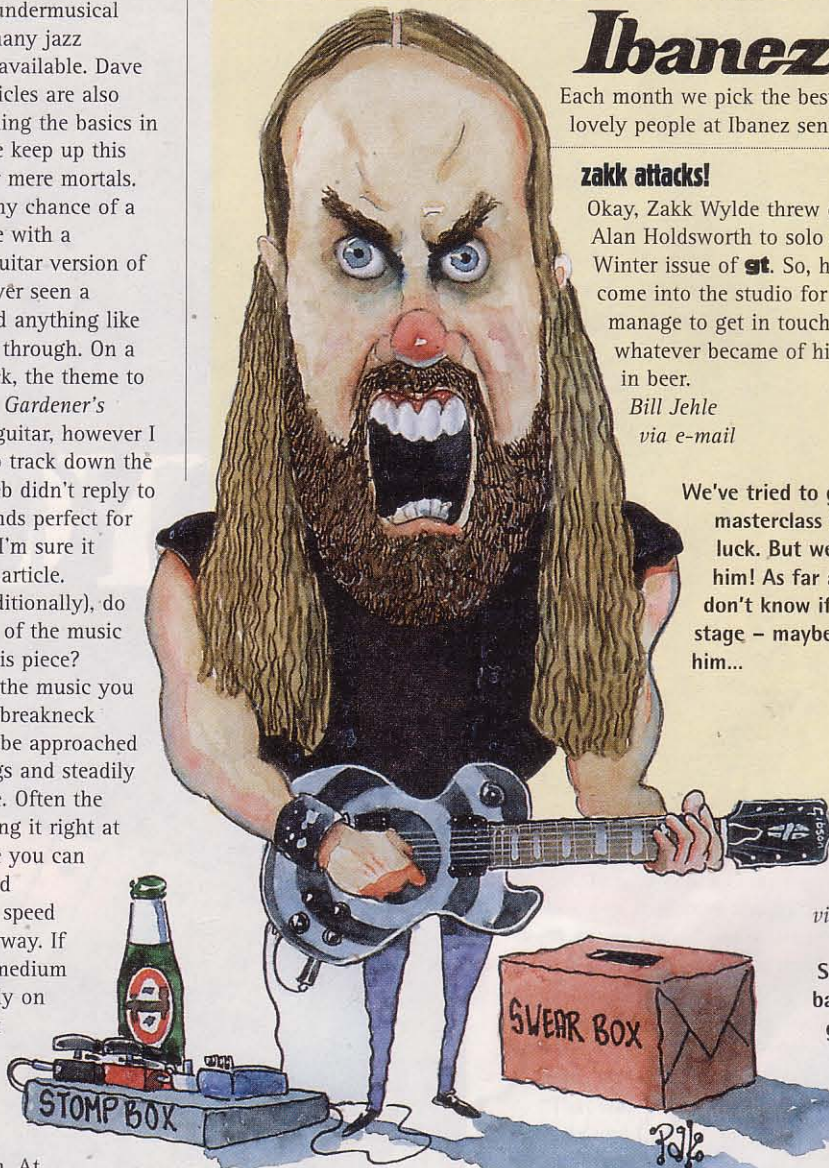
As if I don't have enough back issues of *Guitar*

Techniques to keep me going,

there is one tune I'd like to play and wonder if you might know where I'd find the tab? 'Maria Elena' by L Barcelata, as performed by Los Indios Tabajaras, is the piece. Well, it's my Dad's favourite and with a bit of coercion I might even be able to get my young son to do the backing chords. But I haven't been able to work it out, can't find it on the Web, and my music shop was no help. I'm sure Eric or Richard could knock this out in a lunch break, but any ideas?

Keith Stronach
via e-mail

It's not a track I've heard of personally, Keith – but I'll put the word out to the team and see if we can track it down. Can't promise anything, though!



jimi's soul

For a long time, I have admired Hendrix (what guitarist hasn't) not only for his skill, but the amount of emotion that fills every piece that he ever played. I always wanted to put that amount of feel into what I played, but I could never get pure, raw emotion, no matter how much Hendrix I listened to, no matter how many times I tried to apply what I'd learnt. Then a drummer told me to start listening to what Hendrix listened to, what he grew up with: soul. At first sceptical, after listening to many hours of soul I found that I could not only understand what Hendrix was portraying, but the feel I could put in what I played went to heights to which I had only ever



BAYOU

Way down in Louisiana there's a slide guitar revolution going on in the shape of Sonny Landreth: "I guess my style is a mixture between Robert Johnson and Chet Atkins..." And what an exotic mix it is!

interview by DAVID MEAD

It was Sonny Landreth's 1992 album *Outward Bound* that started turning heads on an international level. The album was a heady mix of swamp-fuelled Zydeco and deep Southern country, but it was Sonny's slide guitar that caused the greatest concern. What was he doing – and how? Rumours

started circulating that Sonny was actually fretting notes behind the slide, thus enabling him to come up with chord-voicings which began to break the mould of bottleneck guitar.

Later on, Straits man Mark Knopfler continually referred to Sonny as one of his favourite guitarists, inviting him to play on his solo project *Golden Heart*.

Late last year another Landreth album project entitled *Levee Town* appeared in the shops and we thought it was a good enough excuse to talk to the man himself.

"I was actually quite young when my brother and I started to entertain the family with one of those plastic Elvis Presley guitars. After the dog chewed it up, my brother moved on to Ukelele, but I always had this thing for guitar from very early on. Scotty Moore was my hero and this would be around the time that we were living in Mississippi, but then we moved to Louisiana when I was seven years old."

But it was a few more years before Sonny's fascination with the guitar was fully realised.

"I started playing trumpet when I was ten, and I didn't get my

SLIDE



sonny live

On stage at the New Orleans Jazz Festival in '97

first guitar until I was about 13. So I went from Scotty Moore to Chet Atkins and I guess that was where I learned my right hand fingerpicking technique. In addition, I had a healthy dose of the Ventures and Wes Montgomery along the way, too

'I can remember seeing the first Butterfield Blues Band album with Mike Bloomfield listed as playing slide – and I didn't know what it was'

and then I started getting into Delta Blues."

Was there an early slide influence, or did that come later?

"I was around 15 when I first heard bottleneck slide on record, which totally amazed me and I fell in love with the sound. Once I heard Robert Johnson, that inspired me to combine his style

leon morris/referns

track record

pressed
Sonny's career on vinyl

Discography

2000 Levee Town

2000 Prodigal Son: The Collection

1999 Crazy Cajun Recordings recorded in 1973/1977

1995 South Of I-10

1992 Outward Bound

1985 /1993 Down In Louisiana same source as the album titled Way Down In Louisiana

1981 /1996 Blues Attack

Sonny Landreth appears on:

1999 The Songs Of Willie Dixon

1998 Paint It, Blue-Songs Of The Rolling Stones

1998 Louisiana 2 Live From The Mountain Stage

1998 The Best Of La Louisianne Records

1997 Hound Dog Taylor A Tribute

1993 Everybody Slides vol.1

1993 Slidin'...Some Slide

with Chet Atkins' fingerstyle; I put the two together and that was a big step for me."

Were there early bands at school or anything?

"There's a friend of mine, Tommy Alesi, who plays drums with Beausoleil, which is a Cajun band that has been nominated for about seven Grammys and so on. Anyway, there's a picture on the sleeve of my last album of Tommy and me playing in his parents' kitchen when we were kids and that was my first band, just him and me. I got started like that and continued to play in bands all through high school and my two years in college and by the time I was 20 years old I hit the road professionally."

What sort of material were you playing in high school?

"That was back in the 60s and so we had it all going with Hendrix and Clapton, Cream, Blood Sweat and Tears, Electric Flag and so on. What happened was that I got into Hendrix, that was a big influence. He actually played in Baton Rouge and so I got to hear him live once and that really rocked my world! I still had my blues heroes like Elmore James and at one point, I think around 1970, The Allman Brothers played in my home town and that made me just want to go home and crank it up in terms of the slide."

Did you start out with an acoustic guitar?

"Yeah, it was big Kay acoustic and I'm sure it was incredibly hard to play, then less than a year later I got a little Epiphone Olympic Double, which was the guitar I was playing in the picture I mentioned earlier. I love both electric and acoustic, but I think I lean more towards electric."

And the romance with slide was about to begin?

"When I first heard slide I didn't even know what it was, I'd read the liner notes on these blues albums – I can even remember seeing the first Butterfield Blues Band album with Mike Bloomfield with him listed as playing slide – and I didn't know what it was. So I did a little research and tried figuring it out and trying it on my own. I got totally frustrated with it and couldn't begin to figure it out, but I stuck with it and started getting better at it. I guess I fell in love with it – you had to be pretty obsessed with it to keep at it."

Did you start experimenting with tunings back then or did you



'I'm sick of hearing me in the recording studio – I'm ready to play!'



stick with standard tuning?

"At first I didn't know about open tunings and then I got a Mel Bay steel guitar book – I actually had a little Fender lap slide with six strings and a single pick-up – and that's how I learned about G and E tuning. That was when I started to

BAYOU SLIDE

experiment – especially with E because of the common notes with standard tuning. That way, it gave me something to work with that I could relate to as a point of reference. Then I took what I learned from the lap steel and applied it to the bottleneck style."

Where did the technique of fretting behind the slide come from?

"I guess it was a burst of inspiration! I don't know when exactly it was, but I guess it was around 1970 or 71, but I'd got a little frustrated just playing blues. If we went to a minor blues and I had the guitar tuned to an E chord, it could make things very difficult. So one night I was playing at the 12th fret, using all six strings, and I could see where my problem area was which was the third string – the G#. I could see the G natural behind it and so I thought, well, what happens when I press this? So I pressed the G natural behind the slide and strummed a big E minor chord. That opened the window for me because once I had done that I realised that there were all these other notes back here too, and that's when the whole thing opened up."

Does this mean that you have to play with quite a high action?

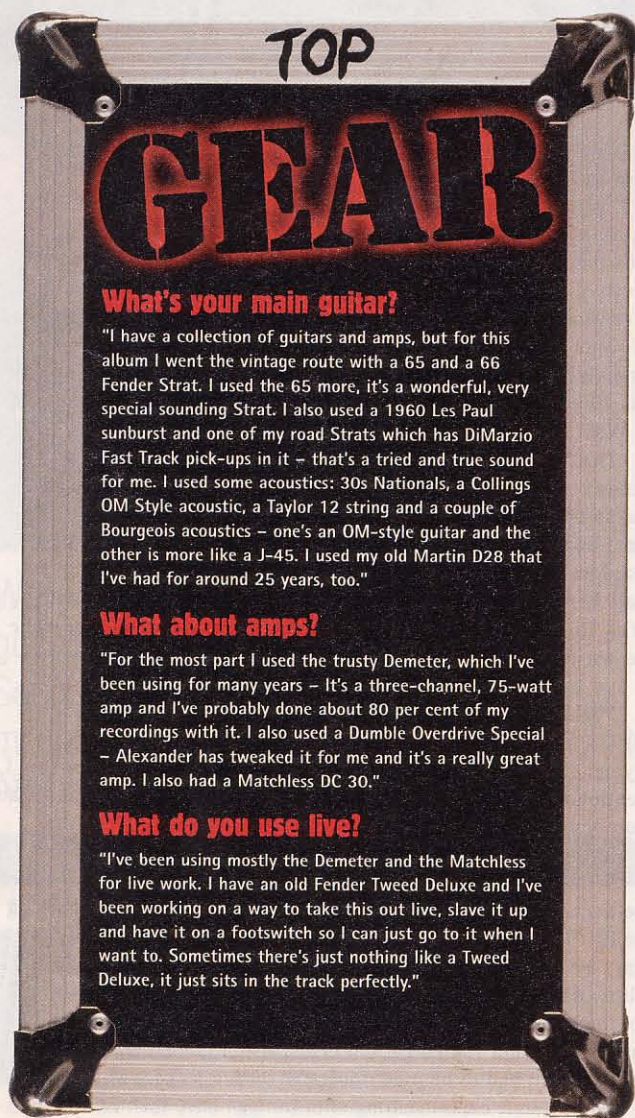
"Actually you really don't – it's less than one might think. When I started out using the steel guitar approach to the bottleneck, I had a really high action. I put a high nut on an old Gibson Melody Maker, but then I would go into music stores and start playing acoustic guitars, having tuned them to an open E, and I'd get on fine. So that's when I began to sand down the nut a little at a time until I got used to a lower action. The other thing which was a factor in learning to improve was using heavy gauge strings. I went up to a 013 to 056 set – which was like a medium acoustic set – and with the tension that it adds and with the thicker string, you get a bigger sound and more sustain. So you don't need as high an action as you might think."

You use the slide on your little finger, don't you?

"That's correct."

Do you favour glass or metal?

"I started out with metal; I had a friend whose family had a motorcycle shop and he gave me a handlebar and so I had a lifetime supply! I just got out a hacksaw and started making slides. Then my dad got a glass cutter and we cut the necks off some wine bottles and the first time I played with glass I really loved the sound and the feel. So that was it for me; I kept up with the glass from then on. I still like metal and I use different types on different tracks, but



What's your main guitar?

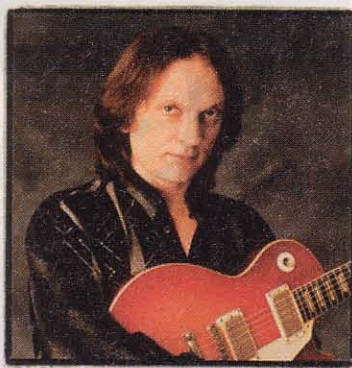
"I have a collection of guitars and amps, but for this album I went the vintage route with a 65 and a 66 Fender Strat. I used the 65 more, it's a wonderful, very special sounding Strat. I also used a 1960 Les Paul sunburst and one of my road Strats which has DiMarzio Fast Track pick-ups in it – that's a tried and true sound for me. I used some acoustics: 30s Nationals, a Collings OM Style acoustic, a Taylor 12 string and a couple of Bourgeois acoustics – one's an OM-style guitar and the other is more like a J-45. I used my old Martin D28 that I've had for around 25 years, too."

What about amps?

"For the most part I used the trusty Demeter, which I've been using for many years – It's a three-channel, 75-watt amp and I've probably done about 80 per cent of my recordings with it. I also used a Dumble Overdrive Special – Alexander has tweaked it for me and it's a really great amp. I also had a Matchless DC 30."

What do you use live?

"I've been using mostly the Demeter and the Matchless for live work. I have an old Fender Tweed Deluxe and I've been working on a way to take this out live, slave it up and have it on a footswitch so I can just go to it when I want to. Sometimes there's just nothing like a Tweed Deluxe, it just sits in the track perfectly."



of tracks I recorded in another studio and essentially two albums came from that. There was one called *Blues Attack* and the one after that was called *Way Down In Louisiana*, which came out on Sony. That was in 1985 and the next album I did officially was in 1992 which would have been *Outward Bound*. Then I did *South Of I-10* in 95." You have mentioned that 'Levee Town' is the third part of a trilogy of albums?

I'm pretty much a glass guy."

Who would you nominate as being your major influences after the initial Robert Johnson and Chet Atkins period?

"Well, I've got more heroes than I can count! I heard BB King play in a small club back in the 60s and before he became a superstar and I heard Clifton Chenier, the great Zydeko accordion player, and I'd never heard blues on accordion before. I'd heard about him from a friend of mine and thought I just have to check this out and he became a great influence on me. I began to assimilate all the instruments I heard locally in the Cajun and Zydeko bands – the rhythms as well. Also playing trumpet threw up some jazz heroes and I just began to piece it all together and I found that, through bottleneck slide, I could put a voice to all that."

What about further slide influences?

"I went on to Lowell George and Duane Allman, Elmore James, Sleepy John Estes and Mississippi John Hurt – some more of my Delta Blues guys. I just went on and on."

Any contemporary players you especially like?

"I'm a huge Robben Ford fan. I got to work with Robben a few years ago and he's big on my list, too. But really, the guitar bands that came up during the 60s, 70s, 80s, I've always been open to players and individual styles. I'm pretty much about tone and phrasing and so it's guys with their own sound and identity who really hit it for me. Like Mark Knopfler, you hear him and you immediately know it's him. He's an amazing player, musician and songwriter and we've got to be good friends."

Over the years, apart from an ongoing solo career, you've acted as sideman to a whole host of other plays, including Knopfler.

"You know recently I've got to play with some guys I've always wanted to work with and one was Dr John. I've been a huge fan of his for a long time and I jumped up on stage with him years ago but we didn't really know each other, we didn't hang out and he called me up a few weeks back. I have the luxury of sorta being the resident slide player in this area and he was making an album at a friend of mine's studio and he called me up and we had a great time. I got to play with Junior Wells and I fell in love with him. One day was really special because they got the two of us out in the studio, I was playing an old National and he was playing harp, and we just started playing and they just rolled the tape. We played for about half an hour and when we got through he told me, 'Y'know, I haven't had that feeling in a long, long time...' He was telling me that he appreciated it and it was a really special moment for me. He went back to his old style and he just cut loose. Then I did some work with Gatmouth Brown, too – I get an opportunity to play with a lot of people."

What about your solo career? When did that really begin?

"Well, you know the first album I ever recorded got released about a year and a half ago. I recorded it back in 1973 and I never thought that it would see the light of day! I recorded it in Houston and it was all acoustic, and at least half of it was instrumental and solo style guitar, the other half was with a rhythm section. That was the first album I ever wrote and recorded and then, there were a lot

ready to play

With luck we'll see Sonny in the UK soon!

"I didn't start out to write it as such, but it's sure the way it evolved when I was writing the songs. The first song I wrote for that album was the title track – although I didn't know it at the time. I wrote 'Levee Town' back in 95 and we were actually out playing it live back then. I had to get off the road at the end of 96 to start writing because I just didn't have the repertoire of songs for the next album. I do real well with the music but it takes me a while with the lyrics – and I don't write well out on the road, it's something I do much better at home. So once I got off the road to write it took three years to come up with the songs for the album. Once I had written 'Levee Town' it kinda inspired the concept for the whole album and that's the first time that's ever happened. It just opened the door for the rest of it and as I wrote the rest of the material I could see the thread running through all of it – and all three of the albums – and so that's why I feel it closes the third part of a trilogy."

Are we likely to see you soon in the UK?

"Absolutely. I always have fun when I'm over there and I look forward to coming back and playing. Y'know, having gone through the writing process and the recording process, I'm sick of hearing me in the studio – I'm ready to play!" **gt**



pic courtesy of record company

track info

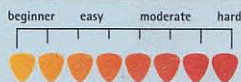
tracks 2-4

Jamie Humphries works himself into a frenzy with Steve Vai's widdle-fest

2. Introduction
3. Full track
4. Backing track

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rating info



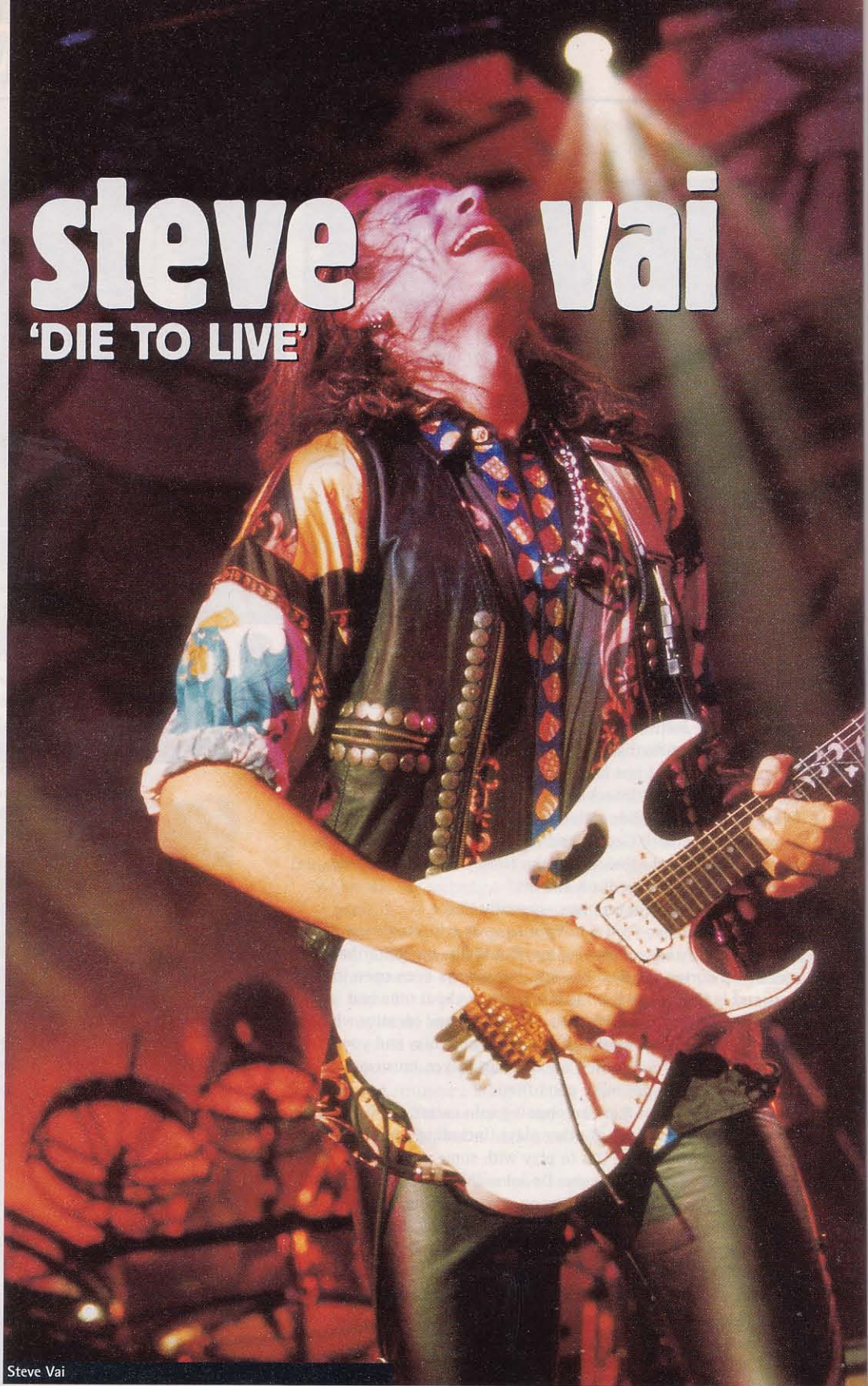
rating: hard

This tune is not for the faint-hearted. Although it sounds easy, it includes both chord and melodic ideas at the same time. It also includes some tricky natural and tapped harmonics, plus some healthy doses of whammy bar. Steve also includes a lot of scale work during the solo section.

robert lewis/pictorial press

steve vai

'DIE TO LIVE'



Steve Vai

meet your gt tutor: jamie humphries

■ Jamie Humphries is a former Phil Hilborne student and a busy guitar teacher in the Kent area. He performs extensively in the UK and transcribes for Total Accuracy. He also worked on Geoff Whitehorn's *Blues Jam* book and *Blues and Beyond* video, as well as Brian Robertson's *Still In Love With Blues* video. Jamie also teaches at the ACM in Guildford and is UK artist relations for Ernie Ball Musicman, as well as endorsee of Ernie Ball strings and Cornford amps.



This month's main transcription comes courtesy of arguably one of the most influential figures in rock guitar...

Steve Vai needs no introduction. With his revered technique and sometimes rather eccentric ideas, Steve continues to push the boundaries of the electric guitar to the limit. Steve has enjoyed a fruitful career as a hired side man for such artists as Frank Zappa, Dave Lee Roth and Whitesnake, to name but a few.

Steve has also enjoyed a successful solo career, releasing such groundbreaking albums as *Flexible* and *Passion and Warfare*. This month's track can be found on Steve's 1995 release *Alien Love Secrets*. This album was a return to form for Steve after the release of the much criticised *Sex and Religion*. *Alien Love Secrets* had a rawer, stripped-down sound, showing a definite return to full-

throttle rock guitar. To my mind it contained some of Steve's best work since *Passion and Warfare* and the Dave Lee Roth days, and included such tracks as 'Bad Horsie' and 'The Boy From Seattle'.

'Die to Live' has to be my favourite Vai track, and has been part of my set for my MusicMan clinics. I jumped at the chance to play it on the **gt**CD and to record a new version with Phil's new toys!

performance notes

As with any of Steve's tunes, you know it's not going to be easy. This song combines both lead and rhythm guitar into one part. When listening to the track, it sounds almost like two guitars. Anyway, there's a lot to get through, so 'shut up and play your guitar'...

Bars 1-5 illustrate the tune's intro section. The first thing to notice is the 7/4 time signature. The intro includes the main verse theme, which is based around the chord of A major and Asus2, with melodic lines based around A Ionian:

A	B	C#	D	E	F#	G#	A
1	2	3	4	5	6	7	1

This main chordal figure also includes some **tapped harmonics**. Take care with these as it is very easy to hit unwanted strings.

Bars 6-9 introduce the verse theme, which is based on a similar idea found in the intro. This section includes more melodic lines and chord ideas based around A major and Asus2.

Bars 10-13 include ideas based around D major. The open E and B string figure is repeated, resulting in a D6/9 chord. This section includes more tapped harmonics, plus melodic lines using D Lydian:

D	E	F#	G#	A	B	C#	D
1	2	3	#4	5	6	7	1

These lines use fast left hand slurs, so take care. The A major chord figure is then reintroduced. Make sure that you observe the 'let ring' directions, as this helps the illusion of two guitars playing the chords and lead lines separately.

Bars 14-17 include the chords of Csus2 and Fmaj7sus2, with more sustaining open top strings. Bar 15 includes some pretty tricky natural harmonics. Take care with the high A harmonic fretted on the third fret of the D string. Bar 16 includes some higher-register triads and sliding octaves.

Bars 18-27 introduce the bridge section. The first thing to notice is the 4/4 time signature. This includes the chords of G5(#4), F#m7 and F major. They are joined with a short melodic line. Make sure that you observe the 'let ring' signs once again during this section. This section concludes with some high-register triads performed with a bottom E root note.

Bars 28-31 include the verse melody. Notice how all of the melodic phrases include the sustaining open E and B strings. This section includes a tapped figure, plus some sliding octave

shapes.

Bars 32-35 include the melody performed over the D chord. Bar 32 includes a variation on the melody seen in bar 28. This section concludes with sliding fourths. The A chord melody is reintroduced at bar 34.

Bars 36-42 reintroduce the C and F major chords. Take care with the wide stretch Cadd9 chord in bar 36. Bar 37 also includes the same harmonic figure found in bar 15. The verse concludes with the chords of Asus4 and Gsus2.

Bars 43-44 introduce the solo section. Here we see the new 2/2 time signature. The solo kicks off with a tricky lick based around B \flat Lydian:

B \flat	C	D	E	F	G	A	B \flat
1	2	3	#4	5	6	7	1

When playing this opening lick, Steve uses only his first and third fingers until he reaches the 15th fret.

Bars 45-46 use the A minor pentatonic scale with an added second over the Amadd9 chord:

A	B	C	D	E	G	A
1	2	\flat 3	4	5	\flat 7	1

Bars 47-48 include phrases based on the A \flat Lydian mode:

A \flat	B \flat	C	D	E \flat	F	G	A \flat
1	2	3	#4	5	6	7	1

Take care with this lick as it includes string skips and sliding position shifts.

Bars 49-50 include a short phrase based around G minor pentatonic over the Gmadd9 chord:

G	B \flat	C	D	F	G
1	\flat 3	4	5	\flat 7	1

Bars 51-52 see Steve with his jazz head on, performing a lick based around the C# diminished half/whole scale:

C#	D	E	F	G	G#	A#	B	C#
1	\flat 2	\flat 3	3	\flat 5	5	6	\flat 7	1

Bars 53-54 include notes from D Mixolydian over the C/D chord:

D	E	F#	G	A	B	C	D
1	2	3	4	5	6	\flat 7	1

Again, take care with this lick, as it includes a lot of position shift and open strings.

Bars 55-56 include the E \flat augmented and E \flat diminished arpeggios respectively:

E \flat	G	B	E \flat
1	3	#5	1

E \flat	G \flat	A	E \flat
1	\flat 3	\flat 5	1

Bars 57-64 conclude the solo section, with some

jargon buster



■ tapped harmonics

Tapped harmonics are the result of a technique whereby you lightly touch the string at a certain point (a node), to produce the harmonic. The tap is played with the right hand, which should touch the string only very lightly. All of the tapped harmonics in this song are played 12 frets above the fretted chord.

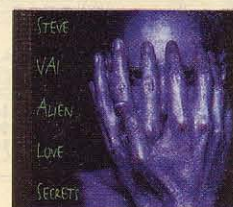


■ REMEMBER terms and signs are fully explained on page 89

gt info

the secret's out

Steve's 1995 album *Alien Love Secrets* sets a new standard for guitar players worldwide!





steve vai
'die to live'

blues ideas based around E Mixolydian:

E	F#	G#	A	B	C#	D	E
1	2	3	4	5	6	b7	1

This section concludes with more tricky natural harmonics.

Bars 64-71 introduce the final verse and include more melodic lines, higher-register triads, octave shapes and natural harmonics.

Bars 72-78 conclude the verse with the C and F major chord sections. Once again, there are more natural and tapped harmonic, triads and octave shapes to be found here, so take care! Bar 76 includes a unison bend, with the top E string droning.

Bars 79-82 conclude the tune with the chords of Asus4, F#m7add11 and Gsus2.

Bars 83-87 feature the free-time outro. The opening phrase in bar 83 reminds me of the tune to 'Summer Song' by Satch – maybe a tribute to his old teacher? The song finishes with a sliding

figure on the A string. Listen to the **gtCD** and the original to try to get the vibe of the outro – very laid back.

That's it, but there's tons here for you to get through. Remember, study it slowly and carefully and be sure to check out the original. I'm off for a lie down... **gt**

sound advice

jamie's gtCD gear

The original track was recorded with an Ibanez Steve Vai signature guitar through a mixture of amps, including a Marshall, Bogner and a Sans Amp. For the **STC**D session I used Phil's Blue PRS Custom with Dragon pick-ups through a Cornford MK50 head with the following settings:

Vol	O/D	Bass	Mid	Treb	Mst 1	Pres	Res
6.5	6.5	6.5	5	4	7	4	4

The Cornford was plugged into a Palmer ADIG-LB speaker simulator, into a TLA valve EQ and then direct to the DR16. Reverb and chorus was courtesy of the Yamaha Rev500, and the delay was in tempo from the Lexicon MPX1.

steve vai 'die to live'

'Die To Live' Written and Composed by Steve Vai © 1997 by Sy Vy Music All Rights Reserved ©
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London NW1 8DB

steve vai 'die to live'... continued

Let ring - - - - - S

gliss

A.h

gliss gliss gliss

vib P.h

8va

10

Dmaj7

D⁶₉

Dmaj9 (no 3rd)

Let ring - - - - - H PO MU - - - S

gliss

A.h

gliss gliss

3

12

A

A

Let ring S PO

gliss

A.h

Let ring A.h

Let ring N.h

8va

14

Csus2

Fsus2

Loco

gliss

gliss

gliss

gliss

S S S S

BD LB BD LB PO

Let ring -

16

Fmaj7sus2

A



steve vai
'die to live'



steve vai 'die to live'... continued

Sheet music for Steve Vai's 'die to live' (continued), measures 18-31. The music is in E major (three sharps) and 4/4 time. It features complex guitar techniques including glissandos, slides, and various chord voicings.

Measures 18-21: The melody features glissandos and slides. The bass line includes chords G5(#4) and F#m7. Lyrics: MU S, Let ring - - - S S, Let ring - - -

Measures 22-24: The melody continues with glissandos. The bass line includes chords F, E, and D/A E/B. Lyrics: S S, S

Measures 25-27: The melody features glissandos and slides. The bass line includes chords D/A E/B, B/D#, A/C#, and E/B. Lyrics: BD LB S S, S CO S S S

Measures 28-31: The melody features glissandos and slides. The bass line includes chords A5, Asus2, A5, and Asus2. Lyrics: Let ring S (T) P Let ring - - - MU S, Let ring - - - S S, Let ring - - - S S

steve vai 'die to live'... continued

32

(D)

gliss gliss gliss gliss

gliss

Let ring- ~

S S S S

0 14 (14) 17 12 0 0 6 6 9 4

8va

gliss gliss gliss gliss gliss gliss

S S S S S S S S

0 12 (12) 10 14 (14) 14 15 14 10 14 12

The musical score for "The Wind" by Peter Dinklage is presented in two systems. The guitar part is in E major (one sharp) and features various techniques such as gliss (glissando), vib (vibrato), and S (sustained). The double bass part includes techniques like BD (bass drum), LB (low bass), PO (power), and S (sustained). The score is divided into two systems, each with a guitar staff and a double bass staff.

System 1:

- Guitar:** Starts with a "Loco" section, followed by "gliss", "gliss", "vib", and "vib". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The guitar part is written in E major.
- Double Bass:** Includes techniques like "S", "PO", "S", "S", "Let ring -", "PO", "PO". The notation includes a bass clef and a common time signature. The double bass part is written in E major.

System 2:

- Guitar:** Continues with "gliss", "gliss", and "gliss". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The guitar part is written in E major.
- Double Bass:** Includes techniques like "BD", "LB", "PO", "S", "S", "Let ring -". The notation includes a bass clef and a common time signature. The double bass part is written in E major.

[illegible]

47

Abmaj9

Gmadd9

steve vai 'die to live'... continued

51 **C#7b5**

54 **C/D**

54 **D#org**

57 **D/E**

57 **D/E**

60 **E**

60 **D/E**



steve vai
'die to live'

steve vai 'die to live'... continued

62

E B G D A E

10 10-12-(14) 12 12-(14) 12 10-12

BU RPB LD H

N.h. 12 12 7 7 2: 2-4 3: 2

N.h. 8va TA vib gliss

MU S

E

65

E B G D A E

Let ring A.h gliss gliss gliss A.h gliss gliss vib

Let ring A.h S Let ring A.h S PO S semi harm

2 (2) 14 (14) 0 0 2 2 2 4 2 (2) 14 3 12 10 10 17 17

0 2 2 (2) 14 (14) 0 0 2 2 2 4 0 2 2 (2) 14

A Asus2 A

67

E B G D A E

Let ring A.h gliss gliss gliss gliss gliss gliss gliss

Let ring MU A.h S S S CO TAS S PO H PO S S

2 (2) 14 (14) 14 12 12 10 12 14 5 5 (5) (5) 12 10 12 10 7 10 9

0 2 2 (2) 14 (14) 14 12 12 12 12 14 0 4 3+2 0

A A/E G/D D G/D A/E (A)

69

E B G D A E

Let ring A.h gliss gliss gliss gliss gliss gliss gliss

Let ring A.h S S S semi harm S

0 (0) 14 (14) 10 9 9 7 9 9 2 (2) 14 12 10 10 17 17

0 2 2 (2) 14 (14) 14 12 10 10 10 10 0 2 2 (2) 14 9 7 7 14 14

Dmaj9 (no 3rd)

steve vai 'die to live'... continued

[illegible]

77

BU 0 10 12 (14)

picksrape ~

gliss

S 0 1 0 2 0

PO 0 (0) 0 (0)

Let ring - - - - -

gliss

S 14 14

PO 15 14 14 16 14

S 12 12

Asus2





steve vai
'die to live'

steve vai 'die to live'... continued

79

Let ring - - - - - S Let ring - - - - - PO MU - - - - - CO

gliss

12 (12) (12) 14 (14) (14) 5 3 0 1 0 2 0

Fmaj7#4 A5 Asus4

81

gliss gliss gliss

S S MU S MU S TALD

(0) (0) 5 0 5 0 0 0 2 (2) 2 0 3 (3) 0

F#m7add11 Gsus2

(divebomb)

rit

84

freely - - - rake

gliss

S BU BU LD PO S semi harm H PO S

0 0 5 7 (8) (8) 7 5 7 11 9 9 6 7 6 9 7 7 9 7 5 4 5 7

Asus2

86

gliss gliss gliss gliss gliss vib

S S S S S

Let ring - - - - - MU MU S

5 4 9 4 2 12 14 12 14 0 (0) (0)

TA vib

track info

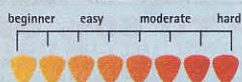
tracks 5-24

Shrapnel shredder Vinnie Moore makes an exclusive appearance in the **gt** studios

5. Solo
6. Lick 1 intro
7. Lick 1 fast
8. Lick 1 slow
9. Lick 2 intro
10. Lick 2 fast
11. Lick 2 slow
12. Lick 3 intro
13. Lick 3 fast
14. Lick 3 slow
15. Lick 4 intro
16. Lick 4 fast
17. Lick 4 slow
18. Lick 5 intro
19. Lick 5 fast
20. Lick 5 slow
21. Lick 6 intro
22. Lick 6 fast
23. Lick 6 slow
24. Outro

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rating info



rating: hard

This lesson uses a mixture of advanced techniques, including sweep picking, tapping, legato and hybrid picking. There are also some tricky, swung bebop-inspired ideas.

meet the gt masterclass team:

jamie humphries
and **phil hilborne**

■ The way the **gt** masterclasses work is this: Phil and Jamie liaise with the artist concerned and sort out what kind of backing track they want to play over and then Phil sets about putting it together – often at ludicrously short notice. When the session is over, Jamie has the unenviable job of notating everything that was played in the studio, having made notes of unusual fingerings, etc. What a team, eh?



vinnie moore

MASTERCLASS

gimme moore!

Vinnie gets comfy at Widdle Studios

all pics: richard ecclesstone

Yet another exclusive **gt** masterclass. This month, it's Shrapnel shredder Vinnie Moore's turn...

Along with Paul Gilbert, Richie Kotzen and Jason Becker, Vinnie Moore first came into the spotlight through Mike Varney's guitar label Shrapnel Records. Like many players of that time, Vinnie's playing style was very much part of the neo-classical movement that was taking the guitar community by storm.

Vinnie began playing guitar at the age of twelve and, after years of playing and practising, he caught Mike Varney's eye through his Spotlight column in *Guitar Player* magazine. Varney got Vinnie to play on the *Vicious Rumours* album and also on a Pepsi TV commercial. In 1987, Vinnie released his debut album, *Mind's Eye*, which sold over 100,000 copies and earned him the title of 'Best New Talent' in *Guitar Player* magazine. His second and third releases, *Time Odyssey* and *Meltdown*, also sold well and help establish Vinnie as a major player on the guitar scene. Vinnie also worked on Alice Cooper's *Hey Stoopid* album and performed on the *Operation Rock'n'Roll* tour. Vinnie also tours extensively with his own band, which resulted in the release of the *Vinnie Moore Live!* CD. Vinnie also supported Rush on their *Roll The Bones* tour and continues a tight clinic tour schedule that has taken him all over the world. Vinnie is currently working on new material, scheduled for release in 2001.

Those kind chaps at Ernie Ball Musicman and Strings and Things told me that Vinnie was coming over for the Birmingham show and for some clinics. I got on the phone to Phil and we set about arranging a masterclass. As I said earlier, Vinnie has always been known as a neo-classical player, but he certainly surprised us with his blues and jazz lines. He also does a great Beavis and Butthead impression...

performance notes

This masterclass has been spread over two months. Next month, you'll get a complete track, written by Mr Hilborne and shredded over by Vinnie. This month we are going to look at a few of Vinnie's favourite licks and approaches. Remember, Vinnie played all these off the cuff, having just arrived from the US.

Exercise 1 features an interesting lick that I asked Vinnie about after hearing it on his live CD. The version on the **gtCD** is based around the key of D Ionian and would work over any of its modes:

D	E	F#	G	A	B	C#	D
1	2	3	4	5	6	7	1

The lick is based around octave and diatonic 7ths, and works best if performed with hybrid picking. This lick is very effective, due to the large

jargon buster



■ 9/8

The beat is an eighth note and there are nine of them to a bar. Think of it as one eighth note short of a bar of 4/4.



■ REMEMBER terms and signs are fully explained on page 89

sound advice

vinnie's gtCD gear

For the **gtCD** session, Vinnie used his Ernie Ball/Musicman Silhouette Special fitted with DiMarzio pick-ups and plugged into a Cornford MK50 head.



intervallic jumps. Remember to transpose this lick and try it in different positions.

Exercise 2 starts off with a Jeff Beck-inspired bending idea, where the note that is bent is pulled down with the first finger of the left hand. This idea is based around B minor pentatonic:

B	D	E	F#	A	B
1	b3	4	5	b7	1

The rest of the lick uses B Dorian, with a couple of chromatic passing notes:

B	C#	D	E	F#	G#	A	B
1	2	b3	4	5	6	b7	1



Messers Hiborne, Moore and Humphries

Notice how the swung sixteenth-note rhythm gives it an almost bebop feel. Vinnie also includes some sweep-picked arpeggios for good measure.

Exercise 3 features a lick devoted to sweep picking. This lick uses arpeggios diatonic to D major and makes use of what Vinnie calls a 'mini sweep'. The lick concludes with some descending diatonic 7th arpeggios played on the top three strings. Practise this one slowly, as Vinnie is rippin' on the fast version!

Exercise 4 is a fast repeating figure based around F# minor pentatonic:

F#	A	B	C#	E	F#
1	b3	4	5	b7	1

The easiest way to write this lick was with a 9/8 time signature, but it will also work in a 4/4 context. Take care with the stretches and practise slow to start with, as Vinnie is using more hybrid picking here.

Exercise 5 should satisfy all you sweep-picking junkies. This lick uses an F#m7 shape with the root note on the A string. Vinnie extends the arpeggio with some right hand tapping.

Exercise 6 is a fast left hand legato pattern based around E Mixolydian:

E	F#	G#	A	B	C#	D	E
1	2	3	4	5	6	b7	1

As legato patterns are pretty hard to play slowly, Vinnie played the lick twice (clean and dirty). I have grouped the notes so that they make sense, but just go for it. Remember, a lot of the time, legato is a cool way of playing smooth runs across the beat. Watch out for the couple of tapped notes and pick only once.

That's it for this month. Be sure to check out next month's issue for Moore Vinnie! **gt**

vinnie moore exercise 1

Example 10.10

Figure 10.10 shows the guitar part for the first system of the piece. The notation is in standard guitar notation, with the treble clef and a key signature of one sharp (F#). The guitar part is written in a 4/4 time signature. The first system consists of two measures. The first measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#4, A4, C5). The second measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#4, A4, C5). The guitar part is written in a 4/4 time signature. The first system consists of two measures. The first measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#4, A4, C5). The second measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#4, A4, C5).

Figure 10.10

Figure 10.10 shows the guitar part for the first system of the piece. The notation is in standard guitar notation, with the treble clef and a key signature of one sharp (F#). The guitar part is written in a 4/4 time signature. The first system consists of two measures. The first measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#4, A4, C5). The second measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#4, A4, C5). The guitar part is written in a 4/4 time signature. The first system consists of two measures. The first measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#4, A4, C5). The second measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#4, A4, C5).

vinnie moore exercise 2

1

BD BD BSS BD BD BSS

16 14(16)-16-14(16)-16-14 16-14 16-14(16)-16-14(16)-16-14 16-14 16

3

BD BD BU LD H PO PO

14(16)-16-14(16)-17 14 15 16 16(19) (19) 16 16 14-15-14 16 15-14 16 13 14

5

gliss rake rake rake rake vib gliss

S rake PO rake PO BU LD S

11 12 14 11-12-16-16 14 13-16 13-14 18-18 17 16-19 18 17 19 16 17 18-16 19(22) (22) 19 19

vinnie moore exercise 3

1

gliss

S

10 9 12 10 9 14 12 11 14 12 11 12 10 14 12 10

2

rake rake rake vib

H PO rake PO H PO rake PO H PO rake PO

14 10 14 10 12 9 12 9 10 7 10 7 8 9 7 9 9 (9)



vinnie moore exercise 4

Freely

1

3

vinnie moore exercise 5

1

vinnie moore exercise 6

Freetime

1

vinnie moore exercise 6... continued

6

3

3

5

vib
gliss

2

3

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Check out Vinnie Moore at www.vinniemoore.com email vinniemoore@vinniemoore.com
Vinnie Moore photo: © 1999 Scott Weber. Guitar photo: © 1999, Peter D'Amico

track info

tracks 25-26

Eric Roche gets to grips with Phil Keaggy's technique-testing acoustic masterpiece

25. Introduction

26. Full track

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rating info



rating: moderate

The piece is moderately difficult. The legato modal run will require practice.

pics courtesy of ward records

phil keaggy

'IN THE LIGHT OF COMMON DAY'

meet your gt tutor: eric roche

■ Eric Roche is Head of Guitar at The Academy of Contemporary Music, in Guildford, where he teaches music theory and acoustic guitar techniques. His album, *The Perc U Lator*, is available now. You can e-mail him at info@innerEARMusic.com



Phil Keaggy

A **gt** debut for the ex-Glass Harp guitar virtuoso

Phil Keaggy is popularly referred to as 'The Greatest Guitarist You Never Heard'. His career spans over 30 years and as many albums. As part of the rock power trio Glass Harp, Keaggy made his name as a "lightning-fingered" teenage guitar hero. Signed to Decca, the band made a name for themselves in the US. As far as I'm aware they never visited the UK. In an interview, Jimi Hendrix was asked if

any up-and-coming guitarists had come to his notice. Jimi said he was impressed with "the kid from Glass Harp". High praise indeed from the high priest of guitar! In 1970, an unfortunate set of circumstances coincided with a personal tragedy which set off a period of personal re-evaluation for Keaggy. He left Glass Harp and dedicated himself to a combined spiritual and musical path. Phil is one of those rare guitarists who has made both electric guitar albums and acoustic albums in his time.

performance notes

This month's piece is from Phil's 1991 album *Beyond Nature* (available on Epic EK47748). Phil says that the title was suggested from CS Lewis' description of the 'everyday-ness' of life, 'In The Light of Common Day'. It is a mix of different techniques and feels and is a good introduction to his style and music. Phil mentions that it incorporates an old Glass Harp lick from their track 'A Song in the Air'.

Phil uses an Olson acoustic guitar with which he has recently been synonymous. Singer-songwriter James Taylor is also a notable user of these guitars. These days, Phil has been playing a Langejans acoustic. On the album you'll hear some light overdubs, but the piece works very effectively as a solo.

For the **gt** recording we have recorded it as a solo, and the transcription is a solo arrangement. Following an accident with a water pump in his early years, Phil lost his right hand middle finger. As Django and countless other musicians have proved, when you have the music inside you it will find a way out! Phil Keaggy has established himself as a world-class acoustic fingerstyle player and the missing finger seems to have done his music and technical ability no harm. So, bear his slight handicap in mind when you feel you are struggling with sections of this month's piece!

The piece is in standard tuning and doesn't require a capo – it's nice to have a change on these pages now and again! 'In the Light of Common Day' opens with a gentle, thoughtful meandering set of phrases. The timing here is very loose and free. Even though the notation has exact rhythmic values, don't play this with a metronome. Use your musical intuition to find a way of phrasing this section. Refer to the **gt** recording or the original. In bar 9, one of the signature phrases begins. Use the strumming directions as notated in the transcription. All the chords in this section are voiced on the top four strings. When strumming, be careful not to brush the A and E strings. After a **legato modal run**, the main theme of the piece is introduced. Some of the shapes here are reminiscent of The Beatles' 'Blackbird', and many of the chord shapes mix

sound advice

eric's gtCD gear

For the recording I used my wonderful Lowden O23 with a Fishman under-saddle piezo pick-up and pre-amp. Strings are phosphor bronze by D'Addario .012, .016, .024, .032, .042, .053.

open strings with notes fretted further up the neck. Feel free to include your right hand middle finger in the picking pattern (even if Keaggy doesn't!). The piece is quite dramatic, so make use of the varying dynamics in the contrasting sections. This is a very powerful piece in concert as it shows off many of the beautiful aspects of acoustic steel string guitars, so enjoy the piece and I'll see you next month. **gt**

jargon buster



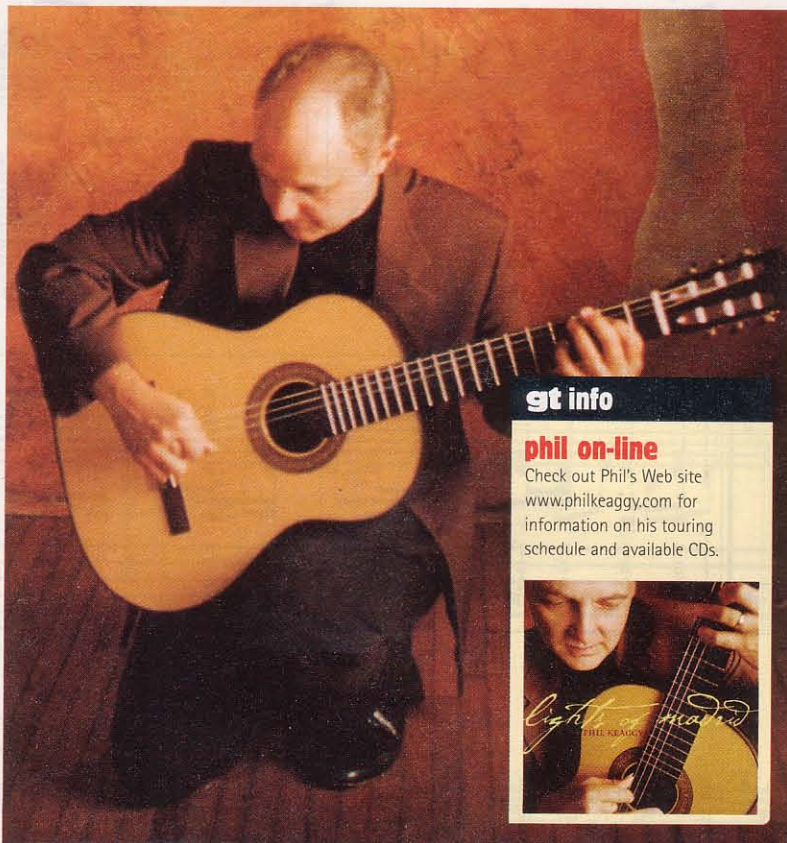
■ legato modal run

Legato literally means to 'bind together'.

Common legato techniques include hammer-ons, pull-offs, slides (aka gliss) and tapping. Modal run refers to a scale-like passage using the notes of a mode (in this case an A Dorian mode).



■ REMEMBER terms and signs are fully explained on page 89



gt info

phil on-line

Check out Phil's Web site www.philkeaggy.com for information on his touring schedule and available CDs.



phil keaggy 'in the light of common day'

'In The Light of Common Day' (Phil Keaggy) (c) Sebastian/Word Music Inc. ©
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music@copycare.com. Used by permission.

Freetime

GT TAB

0 2 4 2 3 0 3 2 0 2 (2) 3 0 2 3 0 7 5

G6 D/F#



phil keaggy
'in the light of common day'

phil keaggy 'in the light of common day'... continued

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part features a complex solo with glissandos and a fretboard diagram below. The vocal part is in the treble clef. The score is divided into four measures with chord changes: Cmaj13, G/B, A7, and Am7.

♩ = 80 Strumming

8,12

G/D

Gmaj7/D

Gmaj9/D

etc

C/D

G6/D

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar introduction, a vocal melody, and guitar accompaniment. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in a simplified notation with lyrics. The guitar accompaniment includes chords (Am7, G) and fingerings (H, Nh, 0, 1, 2, 3, 12).



phil keaggy
'in the light of common day'

phil keaggy 'in the light of common day'... continued

CII -

35 A6 A#dim Bm Asus4 Gm7b5 (no 3rd) G6 D/F# A

38 D/F# G A13 A#dim Bm7 Gm6/Bb D/A E/G# (no 3rd)

CIII -

41 G7 Gm7 D/F# G6

44 A6 A#dim Bm Asus4 G#m7b5 (no 3rd) G6 D/F# Asus2 Asus4 A6 A

47 G6 A6 A#dim Bm7 Gm6/Bb D/A E/G#

phil keaggy 'in the light of common day'... continued

III

50

G7 Gm7 D/F# Fm6 Em7 D/A

53,59

G G/B C G/B C/E Bm/D Am/C G/B Am/C G/B Am

56

A/C# (D) G/B A(7)sus4 A7 Am7 A7

63

A sus2 sus4 A7 Amadd9 A7 A sus2 sus4 A7

66

Amadd9 A7 Dm/F Em/G C D#dim7

gliss

S

H



phil keaggy
'in the light of common day'

phil keaggy 'in the light of common day'... continued

CVII - CIX

Strumming

69

Em7 F#m7b5 G/D Gmaj7/D Gmaj9/D

71,75

C/D G6/D G/D

73,77

Am7 A(m)6sus4 C Am7 C

79

Am7 C Am7 C

81

Am (Dorian)

Nh

H H PO H H H PO H H H

1 2 0 0 2 3 0 2 0 3 0 2 4 0 2 0 1 0 2 0 2 0 1 3 0 2 3 12 12 12

track info

tracks 27-28

Martin Taylor brings a bit of bossa nova to this Rogers and Hart classic

27. Introduction

28. Full track

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rating info

beginner easy moderate hard



rating: moderate to hard

Right hand synchronisation and a few dodgy moments superimposing the melody and chords might cause you a few problems.

meet your gt tutor: martin taylor

■ Martin started playing guitar at an unfathomably early age and already had an extremely busy gig schedule in his early teens! By the time he reached his early 20s, he was playing venues like New York's Carnegie Hall and The Hollywood Bowl. Since that time he has worked with many jazz legends including Stephane Grappelli, George Benson and Ike Isaacs and produced a string of successful solo albums including *Artistry*, which topped the UK jazz charts for six weeks. He has his own band, Spirit Of Django, which tours regularly playing gypsy style jazz. His latest album is titled *Kiss And Tell* (Columbia) and is in the shops now.



rogers and hart

'MY FUNNY VALENTINE'

michael ochs archives/redferns



A little bit of romantic bossa – just in time for February 14th!

This song is one of the greatest romantic ballads of all time and, having recently covered Gershwin's 'Summertime' in mid winter, I thought we'd try to get the timing dead right for Valentine's Day by covering it in February's issue!

In its original form, 'My Funny Valentine' is a slow ballad, and this is usually the treatment that

singers and instrumentalists have given it over the years. Lyrically, I guess it ranks alongside 10CC's 'I'm Not In Love' as almost a 'non-love song', but it remains close to a lot of people's hearts – it's even been recorded by Elvis Costello.

I decided to give the tune an altogether different treatment and rearrange it as a bossa nova. When I play it live, I often take the tempo

up a few notches when compared to the version I recorded for the **gtCD**. I've simplified this version slightly as well, so it shouldn't cause too many technical problems for you!

It's amazing what you can do to a tune just by altering its rhythmic nature – or basic 'groove'. It means that, in many cases, the melody is presented in a completely new light for your audience and it opens up a lot of possibilities for you as a performer, too.

performance notes

The first and most important thing about this version of 'Valentine' is to establish the basic bossa pattern right from the start. A couple of months ago, when we looked at 'Summertime', we saw how important it is to do things this way. You're offering your audience something stable and creating a mood at the same time. This is vital – remember that you know the tune better than they do and so any help you can give them that will help ease them into your interpretation of a song is invaluable.

So, I want you to pay special attention to the initial few bars of the transcription. Don't go any further with the tune until you have the basic mechanics of the bossa pattern well and truly under your fingers. It's just like mastering any synchronised movement – patting your head while rubbing your tummy is a good example. It's fearsomely difficult when you first try it, but a bit of practice makes it easier and easier. It's a question of the fingers of the right hand being assigned different jobs: let your thumb

sound advice

martin's **gtCD** gear

I used my Mike Vanden signature guitar loaded with Elixir Strings for this track, which was recorded straight to disk at Drew McCullough's 'Creative Solutions' studios in Ayr. From there it was sent on to Phil Hilborne at Widdle Music Studios who generously added all the necessary magic for your delight and enjoyment.

concentrate on the bass, while the index, middle and ring fingers handle the chord work. When the tune starts, I tend to assign my ring finger for melody work, the index and middle for 'rhythm' and keep the thumb for playing the bass. This, of course, is just a general rule which I break every time I pick up a guitar, but it might serve as a useful guide if you want to work on your fingerstyle technique.

When you get into the verse, don't forget the importance of keeping the bass going with your right hand thumb to underpin everything that's happening on top. If you let the bass slip, things will start to fall apart and could turn into a horrible mess.

Apart from these few points, some general advice would be to tackle the tune in sections, making notes of any trouble spots, isolating and practising them independently to prevent them from being a continuing problem.

Next month, we're going to start a three-month look at Gershwin's well-known 'I Got Rhythm', one of the most important tunes in jazz. See you then. **gt**

gt info

in the shops now!

Check out Martin Taylor's autobiography 'Kiss And Tell' from Sanctuary Publishing – available in all good book stores. Also, you can keep tabs on every aspect of Martin's career with a look at his newly designed Web site, www.martintaylor.com

rogers and hart 'my funny valentine'

My Funny Valentine Words by Lorenz Hart Music by Richard Rogers ©

© 1981 Chappell & Co Inc, USA Warner/Chappell Music Ltd, London W6 8BS

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1 Bm9 C9

3 Bm9 C#m7 F#7sus4 F#7



rogers and hart
'my funny valentine'

rogers and hart 'my funny valentine'... continued

5

Bm11 D(maj7)/F# E13 F#m7(#5)

MU

E B G D A E

0 2 2 2 0 2 (2) 2 3 2 3 2 (2) 1 1 0 2 (2) 3 0

7

Gmaj7 D/F# Em11

CO MU CO MU

E B G D A E

3 0 (3) 3 3 (3) 2 0 2 5 7 7 7 7 (5) 5 8 (8) 7 7

3 3 3 (0) 2 0 0 0 0 0 7 X 0 0 7 X

9

C#m9 C9

MU MU MU MU MU

E B G D A E

0 0 (0) 0 0 (0) 0 0 (0) 0 0 MU 0 0 (0) 0 0 (0) 0 0 MU

4 4 4 (4) 4 4 (4) 4 4 (4) 4 4 3 3 (3) 3 3 (3) 3 3

4 4 X 4 X 4 X 3 X 3 3 3 X

11

Bm11 C#m11 F#7sus4 F#7

MU MU MU MU

E B G D A E

0 0 (0) 2 (2) 3 0 (0) 2 MU 5 2 5 (5) 4 4 2 3 (2) 2 2

2 2 2 (2) 2 2 2 0 2 4 0 2 2 4 X

2 2 X 2 X 2 X 4 X 2 2 X

gliss S

rogers and hart 'my funny valentine'... continued

13

Bm11 E7 F#m7(#5)

15

Gmaj7 D/F# Em Em11

gliss

S MU

17

Fm9 Bb13 Em9 A13

gliss

MU CO S MU

19

Dmaj7 A11 D6 A11

MU MU MU MU


rogers and hart
 'my funny valentine'

rogers and hart 'my funny valentine'... continued

21 **Dmaj13** **A11** **D⁶₉** **A11**

23 **Dmaj13** **D6** **C#7b9** **F#7(#5)** **Bm11** **Bb7#11** **Am11** **D7**

25 **Gmaj7** **C#m7b5** **(C#m11)** **F#13b9**

27 **Bm11** **C#m7** **F#7sus4** **F#7**

The page contains four systems of musical notation for guitar. Each system includes a treble clef staff with a key signature of two sharps (F# and C#), a guitar-specific bass staff with six lines (E, B, G, D, A, E), and a series of chord names below the staff. The notation includes various musical symbols such as slurs, ties, and accidentals. The guitar-specific bass staff contains fret numbers and some special markings like 'X' and 'MU'. The chord names are: Dmaj13, A11, D⁶₉, A11, Dmaj13, D6, C#7b9, F#7(#5), Bm11, Bb7#11, Am11, D7, Gmaj7, C#m7b5, (C#m11), F#13b9, Bm11, C#m7, F#7sus4, and F#7.



rogers and hart 'my funny valentine'

rogers and hart 'my funny valentine'... continued

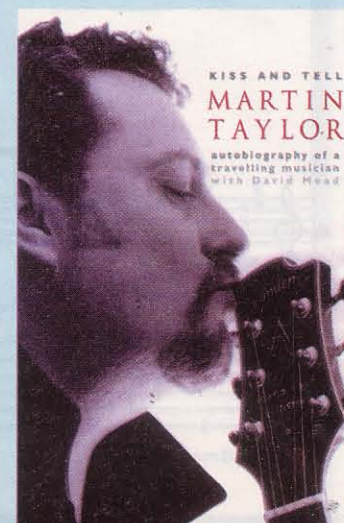
On the Borders line...

Last November Martin Taylor and David Mead took to the road for a whistle-stop tour of various Borders bookstores throughout the UK to celebrate the release of their book, *Kiss And Tell*. The book is an autobiographical account of Martin's career, from his early days playing in a holiday camp in Morecombe to playing solo dates at some of the world's most prestigious venues. It also explains why Martin's AC30 amplifier is at the bottom of the Atlantic Ocean!

Kiss And Tell is available at good bookstores now...



Martin duets with David Mead in Leeds



Info central

Check out www.martintaylor.com for the latest information regarding Martin's tours and CDs

track info

tracks 29-30

Richard Stokkereit completes his look at Renaissance music with this John Dowland work

29. Introduction

30. Full track

© 2001 Widdle Music

rating info

beginner easy moderate hard



rating: moderate

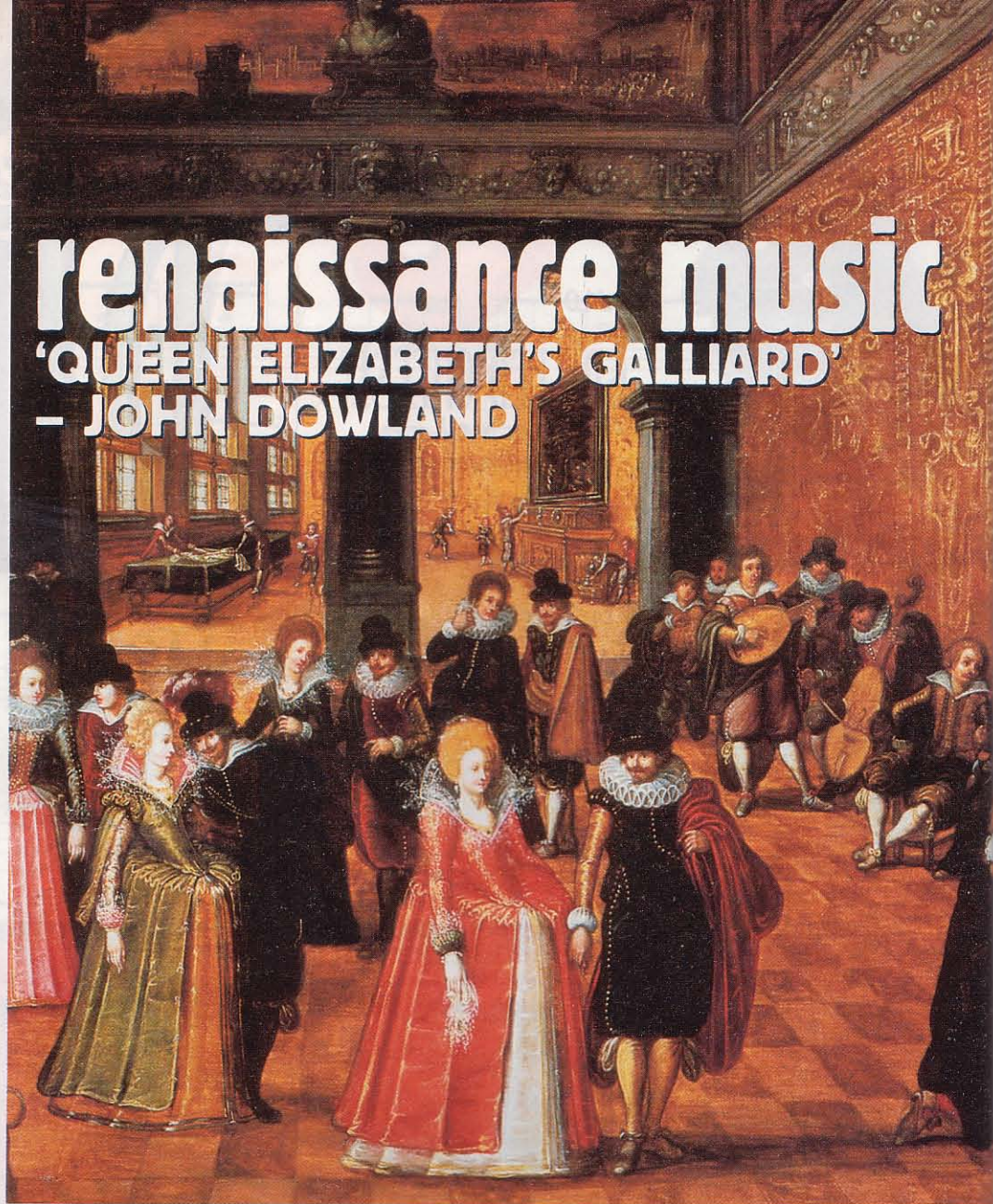
There are several tricky passages and a few awkward stretches in this piece that may require extra study. The time signature change halfway through is also a bit unusual and might take a while to get used to.

bridgeman art library

renaissance music

'QUEEN ELIZABETH'S GALLIARD'

- JOHN DOWLAND



meet your gt tutor:

richard stokkereit

Richard began his guitar career in the capable hands of music ed Phil Hilborne many moons ago and is now a classical guitarist who performs and teaches in the Essex area. He has played a wide repertoire of solo and ensemble music throughout England, Europe and Scandinavia, including concertos by Vivaldi and Rodrigo.



To conclude this series of articles on music from the Renaissance period we look at a piece by England's greatest lutenist – John Dowland

John Dowland (1563 – 1626) is generally accepted as being the greatest lutenist of his time. He held various musical posts during his life including, at different times, court lutenist to the King of Denmark – for which he was paid a fortune – and also for Charles I of England. He toured Europe extensively and had music published in France, Germany, Holland, Belgium and Denmark. Many poets and dramatists of the time mention him in their works, including, most famously, William Shakespeare. Much of Dowland's music is notoriously melancholy in character. This is not a criticism, but merely reflects the fact that melancholy was 'fashionable' in England during this period. Unfortunately, it seems that Dowland was forgotten in his later years and died in poverty. The Galliard was a very popular dance form during the Renaissance period,

particularly in England and the north of Europe, where it was often coupled with the slow pavane. This particular Galliard, written for Queen Elizabeth I – apparently her favourite dance – is not typical of Dowland's music in that it is fairly jolly. The Galliard is quite a fast dance and, ultimately, a lively tempo should be aimed for. Don't worry about speed at first, instead practise slowly, paying particular attention to both left and right hand fingerings. The opening eight bars firmly establish the key of E major with a **perfect cadence** at bar 4; the music then moves swiftly to B major – the dominant. Bars 9 to 16 are essentially an elaboration – or variation – of bars 1 to 8. The chord progression is identical and the bass line more or less the same, but the melody has been skillfully padded out with delicate passage work and some new rhythmic ideas. It is interesting that the resulting sound is quite different from the first eight bars, even though they are fundamentally the same. At bar 17 there is an unusual change of time signature from 3/4



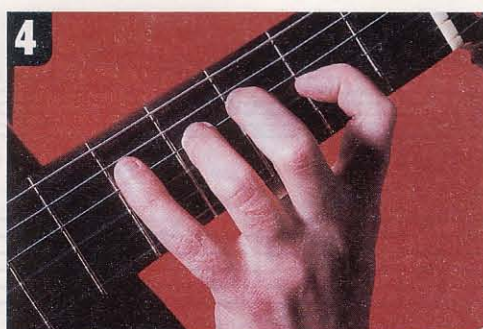
bar 20
Beat three of the first triplet group



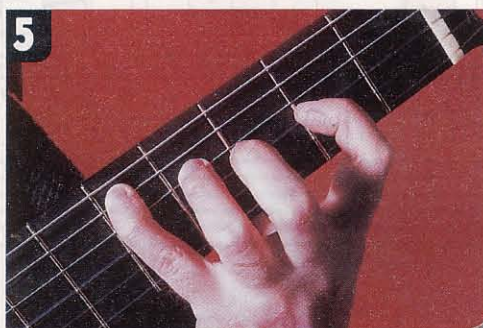
go fourth
But the third finger remains in place



exposed
Lift the second finger



sharpen up
F# at the fourth fret



take five
Fret D on the fifth string

jargon buster



perfect cadence

The succession of the two chords, dominant – tonic. In this case, B major (last beat of bar 3) – E major (first beat of bar 4). Almost every composition of this period ended with a perfect cadence, but it was also used during a piece, as here, to state the key.



REMEMBER terms and signs are fully explained on page 89

sound advice

richard's gtCD gear

For the **gt** recording I used my 1989 Manuel Contreras Model 1 classical guitar recorded through a Beyer 834 microphone into a TLA mic pre-amp then direct to an AKAI DR16 digital recorder.

to 9/8. At this point it is important to keep your speed constant. There are still three beats in each bar, but the 'feel' of the music has changed. If you are in any doubt as to how it should sound, listen carefully to the **gtCD**.

Photograph 1 shows the 3rd beat of the first triplet group in bar 20. Here, the 2nd finger is holding down the D on the 3rd fret of the 2nd string, the 1st finger is holding down the A on the 2nd fret of the 3rd string and the 3rd finger is holding down the F# on the 4th fret of the 4th string. In **Photograph 2** all is the same, but the 4th finger has been placed on the 5th fret G of the 4th string – the 3rd finger must remain in place. The 2nd finger has been lifted in **Photograph 3** to expose the open B string. In **Photograph 4**, the 4th finger is lifted to expose the 4th fret F#, then the 4th finger is placed on the D on the 5th fret of the 5th string, as in **Photograph 5**.

Enjoy working through the piece and I'll see you next month! **gt**

gt info

further listening

John Dowland wrote many Galliards, often dedicated to friends, patrons or other acquaintances. Among the most famous are: The Earl of Essex Galliard, The Frog Galliard, Lady Rich – Her Galliard and Captain Digorie Piper's Galliard.

'queen elizabeth's galliard' john dowland

GT TAB

String	1	2	3	4	5	6	7	8	9	10	11	12
E												
B												
G												
D												
A												
E												

1



renaissance music

'queen elizabeth's galliard'

'queen elizabeth's galliard' john dowland... continued

Sheet music for guitar, featuring the piece 'queen elizabeth's galliard' by John Dowland. The music is written in treble and bass staves, with guitar-specific notation (fingerings, fret numbers) and a key signature of three sharps (F# C# G#).

The score is divided into systems, with measure numbers 4, 7, 10, 13, and 16 indicated. The music includes various guitar techniques such as triplets, slurs, and fretted notes. The piece concludes with a double bar line and a final chord.

Measure numbers: 4, 7, 10, 13, 16.

'queen elizabeth's galliard' john dowland... continued

track info

tracks 31-34

Geoff Whitehorn goes Stateside with this look at Mike Bloomfield's playing

- 31. Introduction
- 32. Full track
- 33. Backing track 1
- 34. Backing track 2

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rating info



rating: easy to moderate

Just below medium: the riff itself is quite simple and most of the blues licks here are pretty straightforward. The only problem will be the fast pace - things will take a while to get up to speed!

david redfern/redferns

mike bloomfield

'BORN IN CHICAGO'

So now you are playing like Mike, why not

20th anniversary tribute

meet your gt tuto geoff whitehorn

■ A busy session and touring musician, Geoff has been the star of many a London Music Show with his scorching Marshall amplification demos. His recording and touring career has included work with The Who, Roger Waters, Procol Harum, Vanessa-Mae and Paul Rodgers. On his days off Geoff is often to be found shopping for toys with Phil Hilborne!

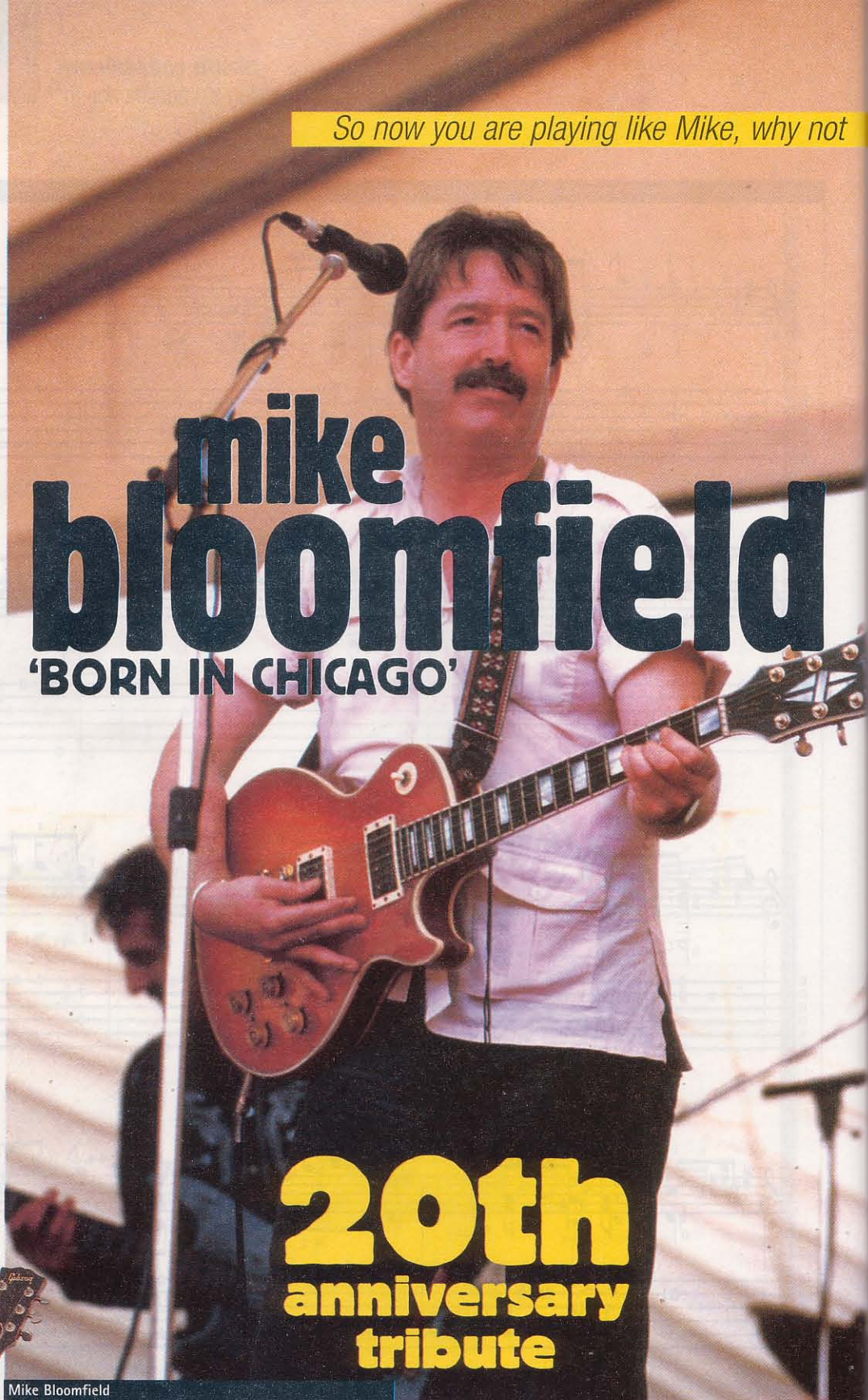
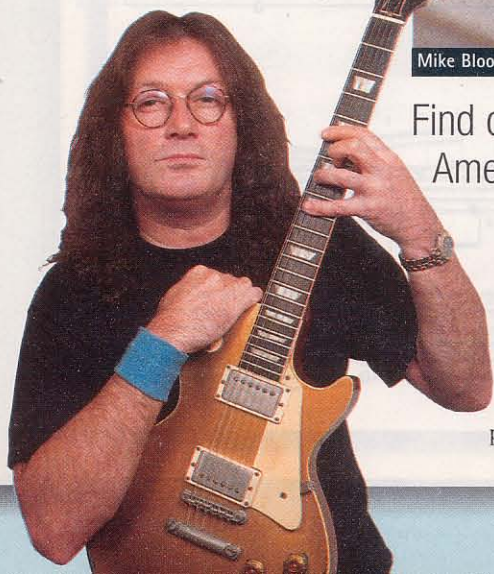
Mike Bloomfield

Find out why the late Mike Bloomfield was considered one of America's finest white blues players...

It's always amused me that the British blues boom during the 60s represented the likes of John Mayall and Co selling back to America something that was theirs in the first place. Blues had been largely overlooked by the white population of the US and so here was

something relatively new for the then current youth culture to get their teeth into. Hendrix acted as a supreme go-between, too, finding fame on this side of the pond and going back Stateside in a blaze of blues-fired glory.

There were exceptions to the rule in the US, though, and possibly the most notable was the Paul Butterfield Blues Band - as near as dammit a



sound like him? Turn to Page 63 for your pod settings



sort of American version of The Bluesbreakers. The guitarist in the Butterfield Band was Mike Bloomfield, who was seen as the closest equivalent to Clapton that America could boast. Bloomfield achieved a sort of cult following, but alas was a troubled soul and he died tragically 20 years ago this month. So, by way of a tribute, we're proud to bring you 'Born in Chicago' as a representation of the man's work.

There were two guitarists in the Butterfield Band - Mike and Elvin Bishop - and hence this month's transcription has two distinctly different guitar parts - three if you take the 'riff' separately. I would encourage everyone to tackle both rhythm and lead parts, as the information you'll learn along the way is invaluable - and what's more, it's loads of fun, too!

Less experienced players will get their jollies with the rhythm part. It's not too difficult and it's a worthwhile lesson in 'riff blues' accompaniment. Look at the chordal part first and try to get it so everything comes in spot on time. When you feel comfortable with the chords, move on to the riff part of the other guitar. If you are still on the nursery slopes as far as the pentatonic scale is concerned, you'll find that you're on pretty familiar ground when you start working with this part. The single-note accompaniment follows the chord changes faithfully, so the way to learn the part is to split it into three sections and learn each 'chord' independently. When you're sure-fingered enough to play through each section without making any goofs, try sticking them together one at a time. There's a backing track on the CD for you to play the rhythm part

sound advice

geoff's gtCD gear

For the lead guitar on this track I used my Sid Poole Telecaster clone (front pick-up Seymour Duncan Vintage stack, back pick-up Seymour Duncan Li'l '59 wired in parallel). For the rhythm guitar I used the same guitar on the neck pick-up. The Marshall JMP-1 settings were as follows:

Lead: Channel	Gain	Bass	Mid	Treb	Pres	B/sft
OD1	8	4	-2	6	6	In

Rhythm: Channel	Gain	Bass	Mid	Treb	Pres	B/sft
OD1	6	4	-1	6	6	In

In the special effects department, I used 1.2 secs of reverb from my Roland SRV-3030. The stereo picture on the gtCD is made up so that Elvin Bishop is in the left channel and Mike Bloomfield is on the right.

exclusively. It may take a while to build things up to speed and if you have a metronome or drum machine it would be worth you starting to put things together at a reasonably slow tempo, speeding up very gradually until you are fit enough to tackle the backing track.

Those of you who want to tackle the solo and lead fills shouldn't ignore the 'riff' accompaniment, either. This is the part to bring up to speed before you explore anything else.

The fills in the verse section of the song have to be inserted into the riff and it's darned good practice to swap from one to the other fluidly. Once again, watch the tempo; playing at even this fairly modest speed means that you have to think quickly when moving from one part to the other.

There's nothing too technically scary in the

jargon buster



■ riff blues

A blues which relies on an accompaniment made up from a repetitive figure either instead of or as well as a chordal part.



■ REMEMBER terms and signs are fully explained on page 89

born in the usa

The Butterfield band in concert



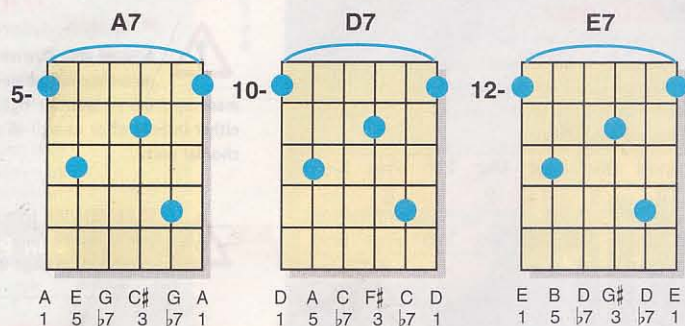
chuck boyd/trefers



mike bloomfield
'born in chicago'

So now you are playing like Mike, why not

'born in chicago' rhythm chords

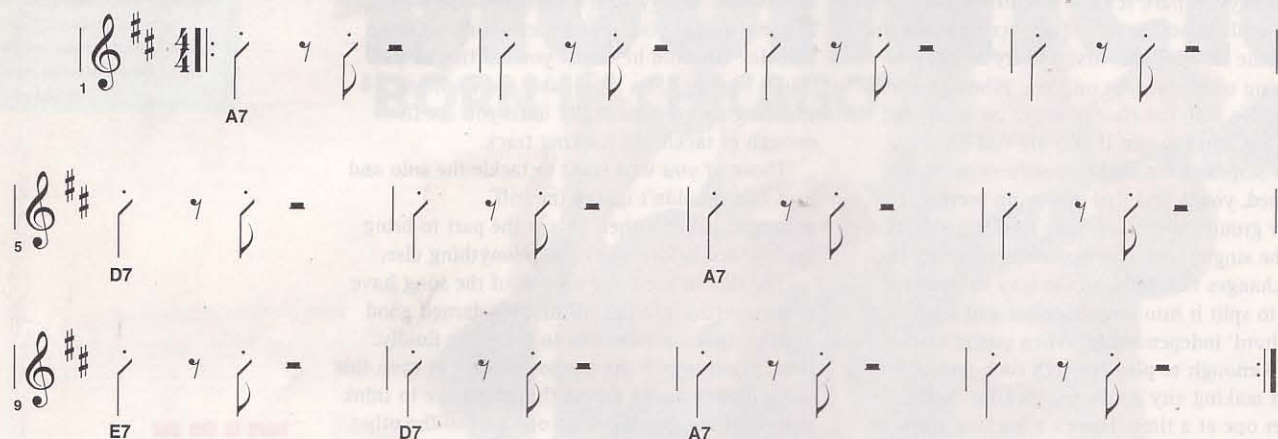


lead part to this track. The fills and solo stick pretty much faithfully to the minor/blues pentatonic scale and it's only the tempo at which they're delivered that you should have occasion to watch out for.

As ever, watch out for the bends and make sure they're in tune, absolutely nothing sounds worse than an out-of-tune bend - flat or sharp, there's no excuse, so take your time to make sure they hit the spot every time.

Best of luck with 'Born in Chicago' - it's a worthy example of one of the influential pioneers of modern blues guitar. When I hear players such as Robert Cray I'm sure I can hear Bloomfield's influence lurking in the background. Have fun! **gt**

'born in chicago' rhythm guitar



mike bloomfield 'born in chicago'

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gliss

A mixolydian

S CO CO S CO CO S CO CO S CO CO S

GT TAB

0 1 A7

gliss

CO CO S CO CO S CO CO S CO CO S

5 D7 A7



sound like him? Turn to Page 63 for your pod settings

LINE 6

mike bloomfield 'born in chicago'... continued

9

E7 D7 A7

gliss gliss gliss gliss

CO CO S CO CO S CO CO S CO CO S

7 7 5 3 4 5 5 7 5 6 7 7 7 5 6 7 7 7 5 6

13

gliss gliss 3 vib 3 vib

CO CO S CO CO S CO BU CO CO BU CO CO

7 7 7 5 6 7 7 7 5 6 7 (9) 7 5 7 5 7 (9) 7 5 7 5

17

D7 A7

gliss

CO CO S CO CO

slow BU CO slow BU PO

4 4 8 (10) 5 7 (7) (9) 7 5 7 5 7 5

21

E7 D7 A7

gliss 3 vib 3 vib gliss

CO CO S CO CO CO CO CO H CO CO H S

7 7 5 3 4 5 5 5 5 5 7 5 5 5 7 7 5 6

25

gliss 3 vib gliss 3 vib gliss

CO CO S CO CO BU PO BU PO S S

7 7 7 5 6 7 7 7 (9) 7 5 7 5 5 8 (9) 5 8 5 8 10 (10) 8



mike bloomfield
'born in chicago'

So now you are playing like Mike, why not

mike bloomfield 'born in chicago'... continued

29

gliss

CO CO S CO CO

slow BU slow BU

5 4 5 4 7 (9) 7 5 7 5 7 (9) 7 5 7 5

D7 A7

33

gliss

CO CO S CO CO CO CO H CO CO H S

vib vib

3 3

7 7 5 3 4 5 5 5 5 5 7 5 5 5 7 5 6

E7 D7 A7

37

gliss

CO CO S CO CO S CO CO S CO CO S

7 7 5 6 7 7 5 6 7 7 5 6 7 7 5 3 4

41

gliss

CO CO S CO CO S CO CO S CO CO S

5 5 5 3 4 5 5 5 6 7 7 5 6 7 7 5 6

D7 A7

45

gliss

CO CO S CO CO S CO CO S CO CO S

7 7 5 3 4 5 5 5 6 7 7 5 6 7 7 5 6

E7 D7 A7



sound like him? Turn to Page 63 for your pod settings

LINE 6

mike bloomfield 'born in chicago'... continued

49

gliss

CO CO S CO CO

slow BU PO

BU CO S

7 7 5 6 7 7 19 (21) 19 17 19 17 19 (21) 19 17 19

53

gliss

CO CO S CO CO

H H H H H

15(15)15(15)15(15)15(15)15(15) 15(15)15(15)15(15)15(15)15(15)15(15)

15 5 5 3 4 5 5 15 17 15 17 15 17 15 17 15 17 15 17 15 17

D7 A7

57

CO CO CO CO CO CO

H CO CO H slow BU

7 7 5 3 4 5 5 5 5 5 7 (7) 5 5 5 7 (7) 7 (9)

E7 D7 A7

61

gliss

BU BSS BU BU CO

BU S BU PO BU

7 (9) 7 5 7 5 7 5 7 (9) 7 (9) 5 7 5 7 5 7 (9) 5 8 5 8 10 10 8 10 (12) 10 8 10 8 8 10 (12) 10 10

65

vib

gliss

CO (12) 10 8 10 10 (10)

CO BU PO PO PO BU (BSF) LD PO S

8 10 8 8 (10) 8 (8) 5 7 5 7 5 7 5 7 9 7 5 18 17 17 19 19

D7 A7





mike bloomfield
'born in chicago'

So now you are playing like Mike, why not

mike bloomfield 'born in chicago'... continued

69

E7 D7 A7

BU PO PO S BU PO BURPB-LD PO

20-(22) 20-17-20-17 19 7 5 7 (9) 7 5 5 5 7 5 7 5 7 5 7 5 7 5 6

gliss wide vib

73

CO CO CO CO BU RPB-LD S

7 7 7 5 6 7 7 7 (9) (9) (9) (9) 9 (9) (9) 7 5

wide vib gliss

77

D7 A7

CO CO BU BSS BU BSS

5 5 7 (9) 7 5 7 5 7 (9) 7 5 7 5

81

E7 D7 A7

CO CO S CO CO CO CO H CO CO H S

7 7 5 3 4 5 5 5 5 5 7 (7) 5 5 5 7 7 5 6

gliss vib 3 vib 3 gliss

85

CO CO S BU CO BU CO BSS BU PO

7 7 7 5 6 7 (9) 7 5 7 5 7 (9) 7 5 7 5 7 (9) 7 5 8 5

gliss vib 3 3 3



sound like him? Turn to Page 63 for your pod settings

LINE

101 D7 A7

Loco vib gliss vib vib vib

5 5 (5) 5 5 3 3 3 (3) 3 2 2 (2) 2 2 (2)

105 E7 D7 A7



mike bloomfield
'born in chicago'

mike bloomfield 'born in chicago'... continued

109

gliss gliss vib

S S

5 7 5 (5)

5 7 5 (5)

113

D7

gliss gliss vib

S S

10 12 10 (10)

10 12 10 (10)

A7

gliss gliss vib

S S

5 7 5 (5)

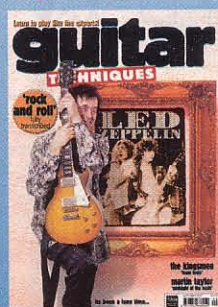
5 7 5 (5)

to fade

missed an issue of gt?

Don't despair if you're hankering after that transcription in the issue you managed to miss! Order back issues of **gt** on the number below...

September 2000



'Rock and Roll' like Jimmy Page with September's main transcription of the classic Led Zep number, then 'Do It Again' with Steely Dan. Plus, jazz, acoustic and more!

October 2000



November's **gt** boasts a full transcription of Dire Straits' stadium-pleaser 'Romeo and Juliet' as well as the acoustic whirlwind 'Stormseeker' and Reef's 'Place Your Hands'.

November 2000



Jazz maestro Joe Beck recorded an exclusive track for **guitar** in November's issue – and it's here transcribed in full. Plus, BB King, Bryan Adams, Eric Johnson and all the usual workshops!

December 2000



Crank up the amp and indulge yourself with **gt's** tribute to arguably the greatest guitarist of them all, then go back to 1976 with a classic by The Boys from Thin Lizzy.

Winter 2000



It's full-on metal in the Winter issue of **gt**—you'll find 12 classic guitar riffs by axemen as diverse as Van Halen, Yngwie Malmsteen and the scary George Lynch.

January 2001



Hank's the man in January's **gt**, with a full transcription of The Shadows' 'Apache'. Plus, another exclusive masterclass for **gt** readers – this time with acoustic virtuoso Clive Carroll.

call our hotline on 01458 271116 or e-mail backissues@futurenet.co.uk

Each issue is £4.50. Add £1 for postage in the UK, £2 for Europe, £3 for rest of world

You've landed at the

POD TONE TRIP

When you're learning a new tune, it helps to have the right sound. Besides, it's way more fun! POD, from Line 6, give you instant access to all those great classic tones you've been waiting for. Here are suggested settings to get you started with this month's transcriptions. Once you've dialled these in, feel free to tweak away to match them up perfectly with your guitar. These patches are available for download in an emagic® SoundDiver™ library at www.line6.com.



Line 6 POD Setting

'Die To Live'

Steve Vai

(Bridge Humbucker)

amp model:	Modern Hi Gain #2
drive:	10
bass:	10
middle:	10
treble:	8
channel vol:	3
reverb:	2
effect:	Delay
effect tweak:	5
Additional Tap Settings (Tap +)	
Distortion (Drive):	On
Delay Feedback (Bass):	0
Delay Level (Mid):	3
Presence (Treble):	On
Drive/Boost: (Ch Vol):	Off
Tap Tempo:	61

Vintage Vinnie Moore

Circa Meltdown

(Bridge Humbucker)

amp model:	Rectified
drive:	8
bass:	8
middle:	6
treble:	10
channel vol:	5
reverb:	0
effect:	Delay
effect tweak:	5
Additional Tap Setting:	
Tap + Distortion (Drive):	on

'Born In Chicago'

Paul Butterfield

(Bridge Single Coil)

amp model:	Tweed Blues
drive:	6
bass:	8
middle:	8
treble:	9
channel vol:	5
reverb:	5
effect:	Bypass

Bonus Tone

Black Face Blues

Based on a 64 Fender Deluxe Reverb.

(Perfect for cool late night blues on neck/single coil, or a hot funk crunch on bridge/single coil)

amp model:	Black Panel
drive:	7
bass:	8
middle:	10
treble:	10
channel vol:	5
reverb:	4
effect:	Delay
effect Tweak:	5
Additional Tap Setting:	
Tap + effect tweak	
(delay time):	0

Got POD Original?

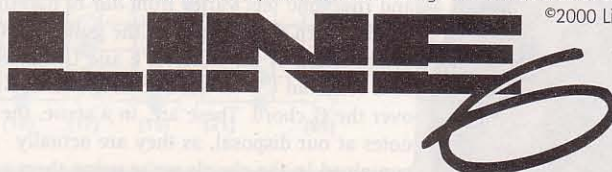
The version 2.0 EPROM Upgrade Kit is now available at your Line 6 dealer. Get all of the functionality of POD 2 for only £39 suggested retail.

line 6 info

For info deep dive on POD™ and the entire family of critically acclaimed products from Line 6™ – AX2™, Flexitone™ series, new Spider™ series guitar amplifiers, and the innovative Stomp Box Modellers – visit www.line6.com or call 01788 821600. email: euroinfo@line6.com

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track info

tracks 35-37

Guthrie Govan stays on the African trail, demonstrating a few interesting solo ideas

35. Introduction

36. Full track

37. Backing track

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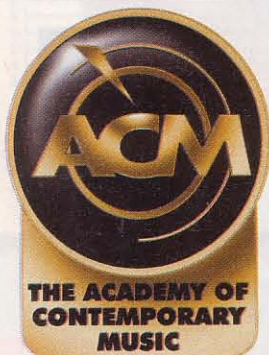
rating info

beginner easy moderate hard



rating: moderate

The time signature may throw you at first, but the theory side of this lesson applies to all sorts of musical situations, and the goal is to make your lead playing more melodic, which can never be a bad thing!



tel: 01483 456788
for details

meet your gt tutor: guthrie govan

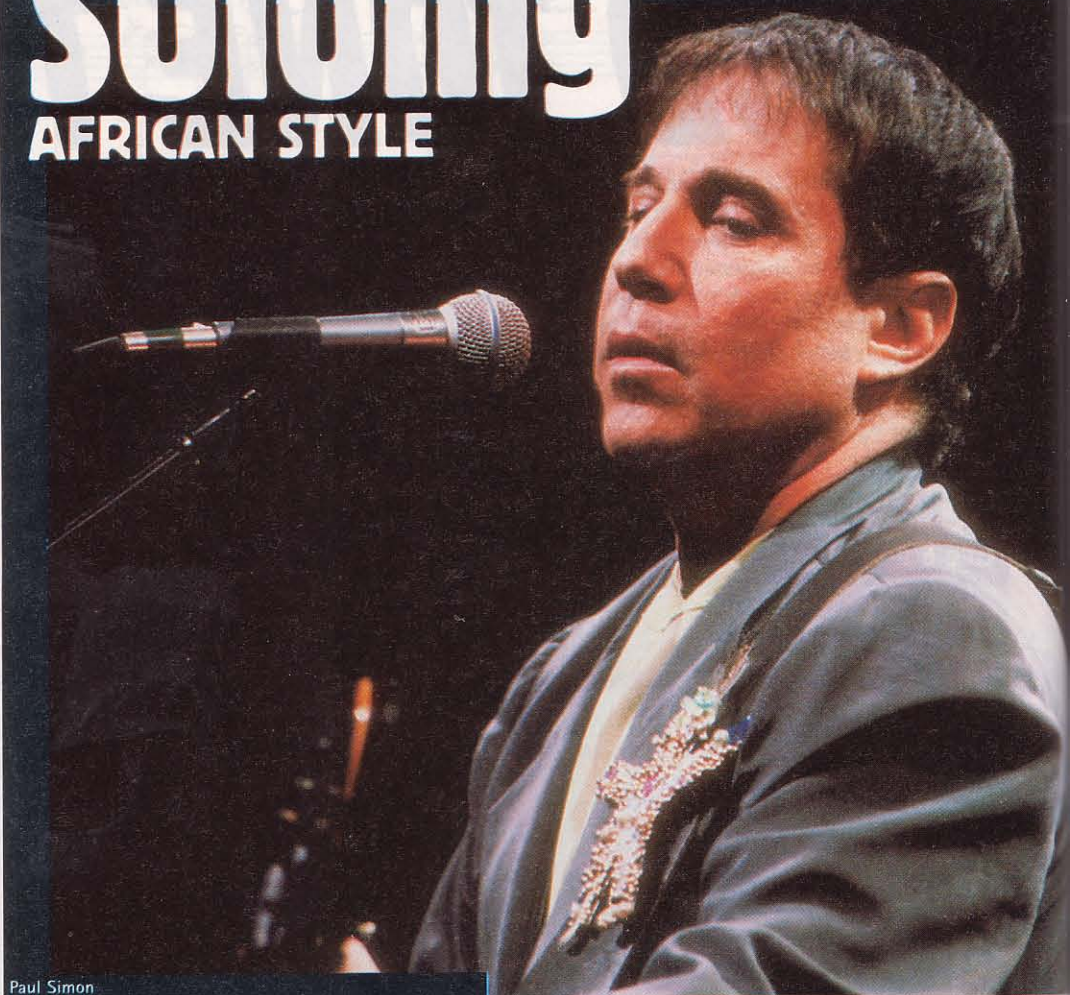
Guthrie spends much of his time teaching at the ACM in Guildford as well as working with his own band. They can be found providing live funk every Thursday night at The Basement round the back of Chelmsford train station. He is an endorsee of Cornford amplification and you can hear his playing on the new Asia album. **gt**



michael linszen/redferns

soloing

AFRICAN STYLE



Paul Simon

Guthrie expands on last month's quasi-African excursion, this time offering a few handy soloing tips...

Last month's offering was a rather tropical-sounding backing track which explored the use of **triads** for creating rhythm guitar parts. This time, we'll be using the same basic groove and harmony as a soloing vehicle – but before we have any fun, we should check out the theory side of things...

quick recap

The rhythm part we created last month was based on three simple triads, those of C major, F major and G major. You can hear that part isolated on this month's backing track, and you'll note that the guitar is always outlining the three notes relevant to each chord, even though the register and rhythmic feel varies from bar to bar. In other words, when the chord is C, the guitar uses some combination of the notes C, E and G; likewise, it uses F, A and C over the F chord, and G, B and D over the G chord. These are, in a sense, the 'best' notes at our disposal, as they are actually contained in the chords we're using them over,

but adhering slavishly to triad notes feels a bit restrictive when we're soloing and trying to be creative. Maybe it would be nice to have a few 'in-between' notes to play with...

the major scale

If we pool all of those notes together and put them in some kind of alphabetical order, we find that we've got everything from A to G in there. If we assume C major is the key (after all, it's the chord that starts and ends the tune, and the chord that sounds the most like 'home'), we can arrange the notes starting from there, which yields:

C	D	E	F	G	A	B	C
T	T	S	T	T	T	S	

Looking at the pattern of tones (two-fret intervals) and semitones (one-fret intervals) between these notes, theory buffs will spot the formula for the major scale, that building block of all Western music theory. As it happens, we can use any of these notes over any one of the three chords

utilised in the tune. To see why, we have to dissect the scale a bit more...

diatonic harmony

The most obvious chord we can obtain from a C major scale is a C major triad (C, E, G), but we can get a more complete understanding of the possibilities within said scale if we move each triad note up by one scale degree (generating D, F and A, a D minor triad) then up by another, and another, until we have a whole set of triads, one starting on each note of the parent scale. The whole thing would look like this:

I C, E, G C major

up one tone to...

II D, F, A D minor

up one tone...

III E, G, B E minor

up one semitone

IV F, A, C F major

up one tone...

V G, B, D G major

up one tone...

VI A, C, E A minor

up one tone...

VII B, D, F B diminished

up one semitone...

I C, E, G C major

A chord progression using these chords exclusively could be described as 'diatonic' – it doesn't venture beyond the confines of the notes contained in that initial C major scale. If we threw in, say, a B \flat minor, that would confuse the whole situation... but don't worry, we didn't throw in one of those and, even if we had, your ear would immediately spot it as 'the chord that doesn't belong'. I think that most people feel, instinctively, that C, F and G sound good together – and now you know why!

targeting chord tones

Okay – we now have seven notes to solo with. If you look at Exercise 1, you'll see three fretboard diagrams, each depicting a whole neck's worth of C major scale notes, but with certain notes highlighted. In diagram 1a, the black notes are the ones contained in a C major triad, and diagrams 1b and 1c do the same courtesy for the triads of F

jargon buster



■ triad

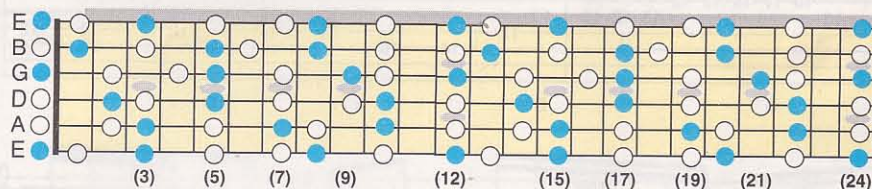
The triad is the most basic chord in music theory, containing the first, third and fifth notes of the major scale or some variation thereof. Dig out last month's issue for a more in-depth analysis...



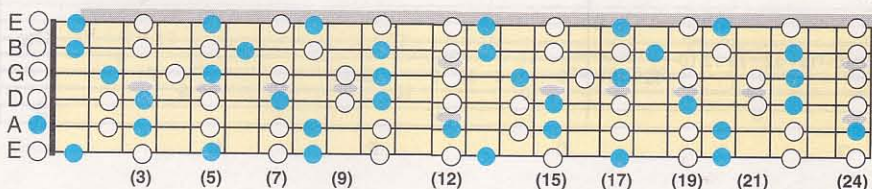
■ REMEMBER terms and signs are fully explained on page 89

exercises 1a, 1b, 1c c major scale showing chord tones

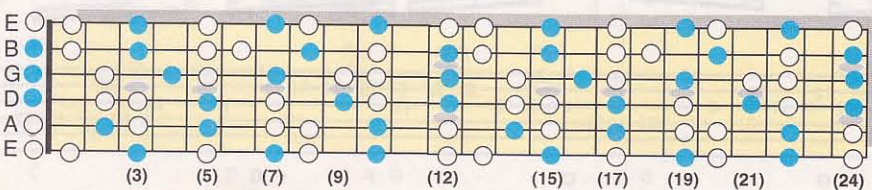
Ex 1a – C MAJOR TRIAD



Ex 1b – F MAJOR TRIAD



Ex 1c – G MAJOR TRIAD



sound advice

guthrie's gtrCD gear

I used my MusicMan Steve Morse guitar run through a Cornford 50-watt head with the Drive and Master set low, the EQ set with everything around 12 o'clock, and the customary Palmer speaker simulator and TLA audio valve EQ.



gt info

recommended
listening

Chord-tone playing is an important feature in all areas of music, but if you want to check out this African thing being done properly, my pick of the week is the album *Scenes From My Life*, by the simply formidable bassist Richard Bona.

major and G major. This is where the fun starts... Your mission, should you choose to accept it, is to solo over the backing track using the C major scale. However, rather than wandering aimlessly up and down a scale fingering, you'll find that more melodic results ensue if you try to target the triad notes appropriate to each chord. Experiment with short phrases which start and end with chord tones and don't worry if you get lost, the backing track will dependably churn out those three chords over and over again! To start with, you'll probably want to limit yourself to just a small area of the fretboard, branching out as you build up confidence.

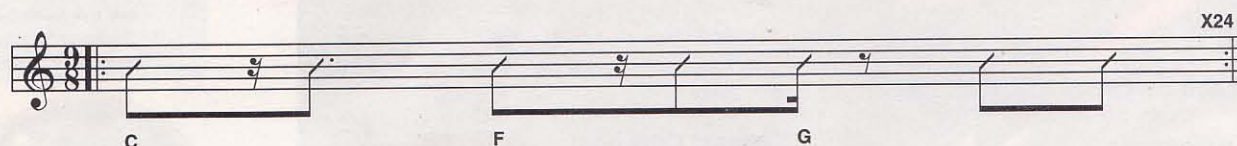
Exercise 2 is a rhythm chart for the track; if you're not comfortable with the 9/8 time

signature, just think 'C two three, F two-three, G two three...' and you'll get a feel for it (9/8 sounds easier than it looks!).

Exercise 3 is a transcription of my solo on the **gtCD**. You'll note that it's largely based on a 16th-note feel, apart from the odd Al DiMeola twiddle (bars 21-22) and the heavy metal lick in bar 10! Note how the sections which should sound more rhythmically interesting use syncopation – they favour the 16th notes which fall between the beats, rather than the more obvious-sounding ones which fall on the beats (the best example of this is in bar 5 – off-beats all the way!).

Have fun, as always, and I promise not to print anything quite this happy-sounding ever again in the pages of this mag... **gt**

exercise 2 chord pattern



exercise 3 the solo

Gva throughout

gliss

S

GT TAB

1 C F G C F G

gliss

S

H PO

S

3 C F G C F G

gliss

PO

5 C F G C F G

Detailed description: This block contains the musical notation for Exercise 3, 'the solo'. It is written in 9/8 time with a key signature of one sharp (F#). The notation is presented in three systems, each with a guitar tab below the staff. The first system (measures 1-3) shows a solo over C, F, and G chords, with a 'gliss' (glissando) and 'S' (slide) marking. The second system (measures 4-6) continues the solo, including a 'gliss' and 'S' marking. The third system (measures 7-9) shows a solo over C, F, and G chords, with a 'gliss' and 'PO' (pull-off) marking. The notation includes various fret numbers and rhythmic values (16th notes, 8th notes, and 4th notes).

exercise 3 the solo... continued

Exercise 3: The solo... continued. This section contains five systems of guitar notation, each with a treble clef staff and a six-string bass staff. The notation includes various techniques such as hammer-ons (H), pull-offs (PO), rakes, glissandos (gliss), and slides (S). Fingering numbers are provided for each note. Chord symbols (C, F, G) are indicated below the bass staff.

System 1 (Measures 7-8): Treble staff shows eighth-note patterns. Bass staff includes techniques H and H. Fingering: 14-14, 17, 14-15-15, 17, 15-17-17, 16, 15, 17, 17, 15, 17, 18, 17, 16, 15, 18. Chords: C, F, G, C, F, G.

System 2 (Measures 9-10): Treble staff shows eighth-note patterns. Bass staff includes techniques rake and PO. Fingering: 15-15, 17-17, 18-18, 18, 15-15, 18, 17, 17-17, 19, 17-20, 20-19, 19-22, 19. Chords: C, F, G, C, F, G.

System 3 (Measures 11-12): Treble staff shows eighth-note patterns. Bass staff includes techniques PO and H PO PO. Fingering: 20, 20-17-18, 17-18-17-18-20, 18-20-22, 19, 20, 20-17, 20-18-17-18-20, 17-20, 19-20-19-17, 20-18-17, 19. Chords: C, F, G, C, F, G.

System 4 (Measures 13-14): Treble staff shows eighth-note patterns. Bass staff includes techniques PO, H, PO, and S. Fingering: 17-17-16-17, 17, 15, 17, 16, 17, 17-14-15-17, 15, 14-17, 15, 14-17-17-16-14, 17-17-15-15, 15. Chords: C, F, G, C, F, G.

System 5 (Measures 15-16): Treble staff shows eighth-note patterns. Bass staff includes techniques gliss, S, PO, and PO. Fingering: 12, 13, 12, 15, 13, 13-13-10-13, 12-10, 12-12-10, 12, 10, 9, 10, 9-10, 10, 7, 10, 9, 7, 8, 10. Chords: C, F, G, C, F, G.



exercise 3 the solo... continued

gliss

S

MU

17 C F G C F G

19 C F G C F G

MU

21 C F G C F G

MU

23 C F G C F G

gliss

S

CO

25 C F G C

Detailed description: This block contains five systems of musical notation for guitar. Each system consists of a treble clef staff with a melodic line, a six-string guitar staff with fret numbers, and a bass line with chord symbols. The systems are numbered 17, 19, 21, 23, and 25. The notation includes various techniques such as glissandos (gliss), slides (S), muted notes (MU), and chords (CO). The fret numbers range from 8 to 22. The chord symbols are C, F, and G. The system numbers are 17, 19, 21, 23, and 25.

track info

tracks 38-40

Dave K's final installment in his series on jazz looks at soloing over the minor II V I

38. Introduction

39. Full track

40. Backing track

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rating info

beginner easy moderate hard



rating: easy to moderate

There are hints of some basic sweep-picking techniques this month which may cause a problem or two if you've never tried it before.

meet your **gt** tutor: dave kilminster

■ Dave won the inaugural Guitarist of the Year competition back in 1991 and has been writing for **gt** since the first issue. He also has a regular column in our sister magazine *Guitarist* and teaches at the ACM in Guildford. Dave has finally finished (despite breaking a finger!) a pop funk CD called *If the Moon...* with an incredibly talented female vocalist called Chip and a second solo CD is also on the way, a funky little rock thing with Dave singing! Also worth checking out is Dave's playing on the live John Wetton album *Nomansland*, the live Qango album *Boys from the Hood* (available through 'Chasing the Dragon', John Wetton's fan club and featuring drum legend Carl Palmer) and his first solo album *Playing with Fire*.



dave redfern/editions

take the lead

SOLOING OVER THE MINOR II V I



Welcome to the fourth and final part of our short excursion into the delights of playing jazz

Okay, there's loads to get through this month so I'll dispense with the customary waffle and get straight to it. Last month we had a look at some possible chord shapes for a minor II V I in a couple of keys, but you don't just want to play chords, do you? So, today, we're going to try out some soloing ideas – but first the theory stuff...

the minor II V I

Last month we discovered that the minor II V I has its roots not in the major scale but in the harmonic minor scale. Starting with the note C the harmonic minor scale looks like this:

C	D	E \flat	F	G	A \flat	B	C
1	2	$\flat 3$	4	5	$\flat 6$	7	1

You'll notice from the diagrams below that the scale contains both the II chord (Dm7 $\flat 5$ – diagram 1) and the V chord (G7 $\flat 9$ – diagram 3). This means that you can play the same scale for the II and the V chord. You might at this point be thinking 'great, less to learn!', however (there's always a 'however') the idea, when playing over these two chords, is to emphasise or outline the sounds of the chords themselves so that if you were to take away the backing track you could still hear the 'changes' in the solo (as opposed to sounding like someone playing around in one key). So, rather than just thinking in terms of an overall scale shape it's much more beneficial to think in terms of the arpeggio shapes that correspond to each chord shape.

The Dm7 $\flat 5$ arpeggio is shown in diagram 2, and the G7 $\flat 9$ arpeggio is illustrated in diagram 4. You should find that by carefully arranging your lines (musical ideas, whatever) to highlight, land on or emphasise these notes (when soloing over the relevant chord shape) then you'll start to sound like you almost know what you're doing!

For the I chord (Cm) try using the scale shape shown in use diagram 5. This is the C Aeolian

sound advice

dave's gtCD gear

I used my custom-made Tele-shaped object which features a swamp ash body, bird's-eye maple neck and is fitted with Kinman pick-ups (the Stevie Ray Vaughn ones) and D'Addario 11-52s. This went through the Marshall JMP1 with exactly the same settings as Phil normally uses for **st** lead stuff.

scale (aka the E \flat major scale). As I explained last month, the I chord of C harmonic minor is a C minor major 7 which (apart from a scary name) doesn't sound very resolved like a good I chord should, so it invariably gets replaced with a straight forward C minor chord. There's only one note difference between the C Aeolian and C harmonic minor scale so that's probably quite a good note to aim for when landing on the I chord (although it's not essential).

the solo

In the **pick-up bar** (and bar 16) I used a technique known as sweep picking. This involves playing (in this case) three notes using the same down stroke, as if you were playing a chord in slow motion. When practising this slowly (after you've tried it a couple of times too fast and found that it doesn't work!) make sure that your fretting fingers come off the strings in succession after you've hit them. The technique itself isn't too difficult, but it does require good left-right co-ordination, which can only really be achieved by practising it at a slow tempo.

In bars 9-16 you'll notice that the piece changes key. Now, it would be very easy for me to write out some more diagrams for you but I've discovered (from years of teaching) that if you work it out for yourselves then firstly it helps you to understand it better, secondly you have a lot more chance of remembering it and, thirdly, it gears you up for being a more self-contained guitarist, able to work through problems and discover things on your own. Therefore, your homework this month is to work out and write down the following:

- 1) the notes of the G harmonic minor scale starting around the 6/7th fret
- 2) an Am7 $\flat 5$ chord shape (A, C, E \flat , G) and arpeggio shape around the 7th fret

jargon buster

pick-up bar
Sometimes, rather than have a solo start on or after the beat you may (as in today's tune) have a solo (or drum fill, vocal line and so on) that starts before the band starts. This is generally known as a pick-up bar and shouldn't be confused with that dingy den of iniquity where you ended last Saturday evening after a vodka frenzy!

REMEMBER terms and signs are fully explained on page 89



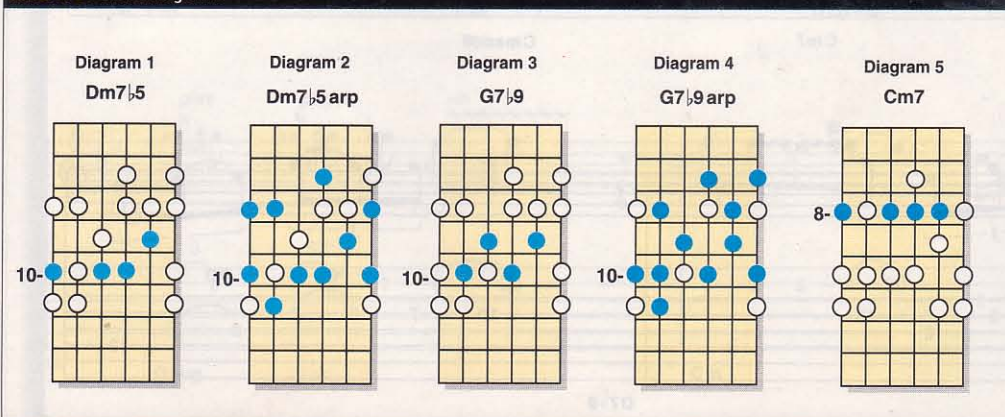
gt info

finding the II V I

Tunes containing major II V I:
Frosty the Snowman (okay, not a good start!)
Giant Steps (don't go there!)
The Girl from Ipanema
I Could Have Danced All Night
I'm Beginning to See the Light
It's Only a Paper Moon
Let it Snow, Let it Snow, Let it Snow.
Like Someone in Love
Misty
Night and Day
Oleo (don't go there either!)
Ornithology
Satin Doll
Spain (there's an interesting new version on the Chick Corea album for solo piano entitled 'Originals').
Take the 'A' Train
You Are the Sunshine of My Life (not strictly jazz but a very cool tune nonetheless!)

Tunes containing minor II V I:
A Night in Tunisia
Autumn Leaves
Come Rain or Come Shine
500 Miles High
How Insensitive
The Lady is a Tramp
Mad About the Boy
Minor Swing
Round Midnight
Stella by the Starlight

minor II V I chord diagrams





take the lead soloing over the minor II V I

gt info

finding the II V I

Tunes containing both major and minor II V I:

All of Me
All the Things You Are
Black Orpheus
Blue Bossa
Body and Soul
Confirmation
Dolphin Dance
Ev'ry Time we Say Goodbye

Fly Me to the Moon (Fry me a Baboon)
Green Dolphin St.
How High the Moon
I Love Paris
I've Got You Under my Skin
My Funny Valentine
On the Sunny Side of the Street
Solar
That's Life
The Shadow of your Smile
You'd be so Nice to Come Home To

And last, but by no means least, a special little selection of tunes containing both major and minor II V Is and ridiculous titles:

Pithycanthropus Erectus (courtesy of Mr Charles Mingus) and Upper Manhattan Medical Group (written by Billy Strayhorn)

3) a D7b9 chord shape (D, F#, A, C, Eb) also around the same position

Eventually you should do this for all five positions on the neck, that way you'll be able to play over a II V I in any key, anywhere!

Good luck with this month's lesson and, in case you want some real tunes to practise these ideas over (or if you're just not too convinced that this II V I thing crops up very often), have a look at the brief (and by no means comprehensive) list of jazz standards containing this particular change. See you next month! **gt**

minor II V I the solo

GT TAB

0

1 Dm7b5 G7b9

3 Cm7 Cmadd9 Dm7b5

6 G7b9 Cm7 Cmadd9

9 Am7b5 D7b9

Diagram showing guitar tabs and musical notation for a solo over a minor II V I progression. The tabs are numbered 0, 1, 3, 6, and 9, corresponding to fret positions. The musical notation includes notes, rests, and articulation marks like 'vib' (vibrato) and 'gliss' (glissando). The progression is: 0 (Dm7b5) to 1 (G7b9), 3 (Cm7) to 4 (Cmadd9) to 5 (Dm7b5), 6 (G7b9) to 7 (Cm7) to 8 (Cmadd9), and 9 (Am7b5) to 10 (D7b9).

minor II V I the solo... continued

11

gliss gliss

S S

8 7 10 7 8 (8) (8)

Gm Gm Am7 \flat 5

gliss gliss

S S

6 5 7 5 8 6 7 6 7

14

D7 \flat 9 Gm Gm

Rake

6 7 10 8 7 (7) (7)

6 5 3

17

Dm7 \flat 5 Gaug

PO PO PO PO PO PO S

6 6 3 5 5 3 6 3 6 3 5 6 5 3 6 3 6 3 4 6 4 3 6 3 6 3 4 6 3 5

19

Cm Cm Dm7 \flat 5

gliss gliss gliss vib gliss

S S S S S

6 (6) 5 6 (6) 5 6 5 3 4 3 4 (4) 3 5 (5) 5 6 5 6 5 6 5 4 (4) 7 8

22

Gaug Cm Cm6

gliss gliss vib

S S

7 8 7 8 7 6 (6) 6 6 5 4 (4) 5 4 3

track info

tracks 41-43

Lee Hodgson gets to grips with his whammy bar in this month's country outing

41. Introduction

42. Full track

43. Backing track

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rating info

beginner easy moderate hard



rating: moderate

Essentially this is a very simple piece, but the crotchet triplet rhythms and the simultaneous use of hybrid picking plus vibrato arm combination make for a bit of a challenge.

pictorial press

shaking all over

TWANG-BAR TECHNIQUES

Duane Eddy

meet your gt tutor:

lee hodgson

Lee Hodgson is (MIDI) guitarist with the band Memphis Roots and teaches country (amongst other things) at London's prestigious Guitar Institute. Lee is also Module Leader/instructor for Advanced Instrumental Techniques at London College of Music (Thames Valley University). Lee has written a guitar tutorial, *Hot Country*, plus several grade pieces for Rockschool Ltd. Lee also transcribes and writes a regular column for our sister magazine, *Guitarist*.

GUITAR INSTITUTE
GUITAR SCHOOL



This moody piece could be called 'The Wang-Bar Variations', but I prefer to call it 'Twang Peaks'!

This month's easy offering is fun to play, so why not give it a go? If you ignore the vibrato arm moves then it really is quite straightforward, yet it's the vibrato arm-assisted passages which add much of the flavour, so you may wish to practise the tune first then add the subtleties afterwards. Plus, there are some cool-sounding Mixolydian sixths thrown in as well (see fingerboard diagrams). The main idea here is to create an atmosphere or mood that raises the music to another level (think early evening in some distant desert, or Clint Eastwood strolling around a ghost-town in a poncho and a dirty hat... Get the idea?).

in the mood

Creating a mood may possibly, though not necessarily, require the use of a particular scale or interval (thirds and sixths usually lend a somewhat Spanish/Mexican vibe), or it might be helpful to imagine or ultimately audition specific instrumentation - imagine this piece played firstly on a Gretsch guitar with a Bigsby, then on a Rickenbacker or whatever (I chose a Strat), where one or the other would undoubtedly strike the right chord for you, so to speak. Then again, maybe

incorporating one or more sound effects may prove beneficial (think of those fractionally detuned piano chords which add to the tension in horror films). Generally speaking, I prefer not to use any effects at all, but once the guitar track had been recorded and brought up in the mix, I found it a little lacklustre, so I imagined how it might sound with a little added shimmer... No sooner had I suggested some form of wobbliness, than Phil Hilborne had all manner of wobbly effects at the ready, including the 3D Tremolo (or Leslie) patch. Immediately, my original part - which was recorded 'dry' - sprung into life! Okay, so on this occasion we felt that the added effects turned the piece into something a bit more special, but whatever works, eh?

performance notes

The piece is not particularly demanding, although to perform the phrases properly you'll need a firm understanding of triplets. On several occasions there are 1/4-note or crotchet triplets, which involves playing three in the space (time) of two - this quite often happens twice in succession, which is effectively the same as six in the space of four. If you find that at all confusing then the best thing to do is to practise the following: tap your foot steadily while initially counting 4s. Then speak aloud over the top of that, and relatively slowly, 'peek-a-boo-peek-a-boo', with the 'peek' sounding on beats 1 and 3; make sure

gt info

the sessioneers

Keyboard: Pete Jacobsen
D-drums: Wol Webster
Bass: Clive Grant

the superimposed verbal stuff sounds even and not one-sided (of course, the phrase has three component parts but it's still reasonable for them to be evenly spaced).

There's also a lesson in subtlety here, with specific regard to vibrato arm usage - don't forget that 'tremolo' is actually a term for sound level or volume changes, whereas 'vibrato' is the correct term for pitch modulation. It's not always feasible to notate or describe all the subtle variations in vibrato arm technique, so just listen to the **gtCD** lesson and see what I've written for each of the parts concerned. Plus, of course, a Bigsby will behave differently to a vintage Strat's vibrato system, while a Floyd-Rose will respond differently to a Steinberger Transtrem and so on. Okay, down to business.

from the top

At the very start is where you'll find the first of the crotchet triplet rhythms, as described earlier. Observe the initial glide (shown on the tab as a 'TAS', meaning tremolo arm slide) into the A note, played as a harmonic, which sets up a lovely bell-like, chiming run that, rather unexpectedly perhaps, cascades upwards! The whole of the lick heard across bars 1 and 2 is played as harmonics, in fact! The sound should be floaty and airy, with the notes bleeding into each other or ringing together - 'sost' is the Italian abbreviation for *sostenuto*, meaning 'sustain' (we usually just say, 'let ring'). I bet that Chet Atkins has probably played something like this before but, for what it's worth, I heard something similar from Thom Bresh - natural son of Merle Travis, no less! Anyway, rather than play most of a G major scale (as Thom Bresh's lick originally did) I chose a slightly more melodic approach whereby the last note of bar 1 leaps up by a sixth to F#, which acts as the 9th of Em in bar 2. The E note that follows provides a neat resolution, being, as it is, the root of the new chord.

Bar 3 introduces the Mixolydian sixths - this kind of interval appears in so many of my columns simply because it's a staple of country music (and many other styles or musical forms, too). The only tricky thing here is that you're expected to do another swoop/scoop upwards (as at the start) while plucking the notes virtually simultaneously! I'd recommend using hybrid picking technique for such stuff: hold a plectrum between thumb and index finger while plucking with whichever remaining finger(s) seem closest to the string(s) in question. Here, I use my middle finger mostly, although using your third (a) finger is a valid option. So, as regards picking while controlling the vibrato arm simultaneously, you should prepare a fraction ahead by pushing down on the vibrato bar - try gripping the bar between certain fingers as opposed to merely leaning on it

sound advice

lee's gtCD gear

I used the bridge and middle pick-up combination on my Squier Hank Marvin Strat (10-46 Picato strings), via a Ripcord into the clean channel of my Mesa/Boogie MkIII (class A mode - PMEL34s), which was set as follows (p=knob pulled out):

Vol	Master	Bass	Mid	Treb	Pres
7p	2p	3p	4.5	6.7	5

The combo's graphic EQ was shaped as a 'V', and the amp was DI'd via a Palmer ADIG-LB into the desk. At mix-down, 3D Tremolo/Leslie effects were added from a Lexicon MPX1, while compression from a Presonus DCP8 tamed the peaks.

- just before attacking the string(s), although it should ultimately sound as if it is a spontaneous effect. Incidentally, that's in contrast to a 'strike the note, wait a moment, wobble the bar' approach, which is more in keeping with vintage Hank Marvin style (although nowadays Hank seems to favour the method just described, which

jargon buster

■ Leslie
A Leslie is an electro-mechanical device - basically a speaker cabinet containing a rotating speaker (horn) - that is mostly associated with a (Hammond) organ. It produces what is known as 'Doppler-effect', the resultant sound is vaguely akin to that produced by a phaser but it's more complex-sounding and typically involves random speed shifts, effects-wise, which may be either subtle or extreme!

■ REMEMBER terms and signs are fully explained on page 89

'twang peaks' chord diagrams

Chord Diagrams - Rhythm Guitar Ideas

G
x o o o
G D G B G
1 5 1 3 1

Em
o o o o
E B E G B E
1 5 1 3 5 1

A7
x x o o
A E G C# E
1 5 7 3 5

D
x x x o
D A D F#
1 5 1 3

Dm
x x x o
D A D F
1 5 1 3

Bb
x x x o
Bb F Bb D F
1 5 1 3 5

or **Bb**
6-
Bb F Bb D F Bb
1 5 1 3 5 1

Gm
3-
G D G Bb D F
1 5 1 3 5 1

F (barre)
F C F A C F
1 5 1 3 5 1

or **'Easy' F**
x x x o
F A C F
1 3 5 1

C/E
o o o o
E C E G C E
3 1 3 5 1 3
* * *

or **C/E**
x x x o x
E G C
3 5 1

**= avoid doubling 3rds

C
x o o o
C E G C E
1 3 5 1 3
* *

A7(2)
x x x o
A E A C# G
1 5 1 3 7

Dadd4
(Piano arr. for guitar)
x x x o x x
D F# G
1 3 4



'twang peaks' chord chart

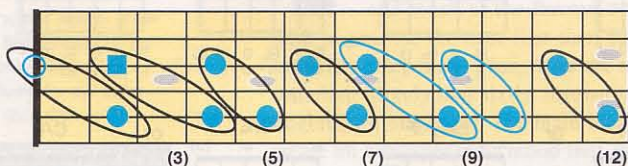
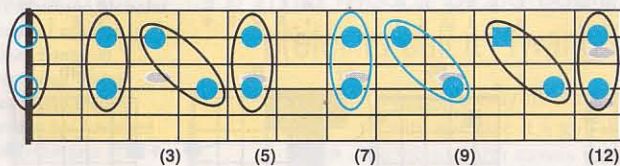
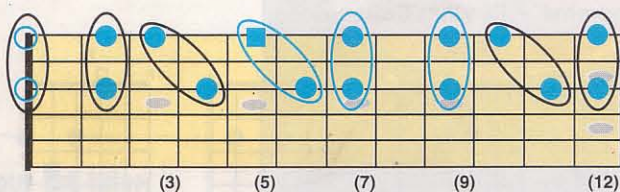
4/4 G | Em | A7 | D |

5 | Dm | B \flat Gm | F C/E | D |

9 | Dm | B \flat | F C | D ||

'twang peaks' mixolydian sixths

A Mixolydian Sixths



= moves used in this piece

is more reminiscent of Jeff Beck or Allan Holdsworth.

in theory...

If the theory of diatonic sixths interests you, then note that the stuff heard in bar 3, for A7, begins by using A Mixolydian sixths that come, as you'd expect, from the parent scale of D major - the temporary key centre, or borrowed tonality, is D major for a short while... Notice that the actual appearance of a D major chord serves only to justify what has just taken place. Although the tune is essentially in G, it seemed appropriate to create an interesting mood via the key changes as heard; the most dramatic change is achieved by minorising the D, which then sees the introduction of the VI chord of the key of Dm, namely, B \flat . Then there's the relative minor chord of that - which is Gm, of course... That subsequently drops a tone to F (as if the tune were suddenly in F major), passes through C/E - a slash chord that in this case is simply a C chord with an E bass note - and we land on D major (again!) That's re-minorised, so to speak. Notice how the piece seems to finally resolve quite nicely on D major, yet at the beginning we were in G major! If you're into composition, then note that key transitions and modulations are the stuff of movie music - which is often based upon proven classical compositional techniques - and wasn't I after a Western movie-vibe in the first place? Exactly!

In bar 5 there's a double slide, by which I mean pushing down the vibrato bar while manually sliding a moment later, too. It's a bit more characterful than either method alone. By the way, in bar 8 there's a lovely Dadd4 sound which I'm sure I never played, so it was probably our genius pianist, Pete Jacobsen, who intuitively suggested a 'moody' chord (see chord diagrams), which he did without being asked or told - guys like Pete are always in demand because, apart from having unfathomably good technique, he is unbelievably creative along with it. Grrr!

Enjoy the piece and I'll see y'all next month! **gt**

gt info

further listening

Masterful vibrato arm users include Jeff Beck, Allan Holdsworth and Steve Vai, while not forgetting early twangsters Chet Atkins, Duane Eddy and Hank Marvin, of course!

'twang peaks' sixths

A mixolydian sixths come from the D major scale :

(1)	(2)	(3)	(4)	(5)			
D F \sharp	E G	F \sharp A	G B	A C \sharp	B D	C \sharp E	D F \sharp
Interval of a sixth				Tonal centre (A mixolydian)			
Key centre (D major)							

'twang peaks' the solo

Nat harms

$\text{♩} = 110$ *sost.* *gliss* *mf* *Clean vibrant tone* *Nh* *Let ring* *TAS* *TA LD/LB*

GT TAB

12 7 12 7 12 7 7 12 (12)

1 G Em

gliss *etc* *TAS* *CO* *PO* *TALD/LB* *CO* *TAS* *TAS + S*

9 7 5 8 7 9 7 9 7 10 7 8 (7) 8 (8)

3 A7 D Dm

vib *TA vib* *H* *H* *S* *(Let ring)*

3 3 2 0 1 (1) 0 3 0 (0) 2 0 3 5 0 (5)

6 B \flat Gm F C/E D (piano plays Dadd4)

wobbly vib *gliss* *TAS* *TA vib* *PO* *(CO)* *H* *S*

6 (6) 6 5 3 1 (1) 0 3 2 (2) 5 4

9 Dm B \flat F C D

track info

tracks 44-46

It's all-out rock for Shaun Baxter this month with a demonstration of lead guitar

44. Introduction

45. Full track

46. Backing track

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rating info

beginner easy moderate hard



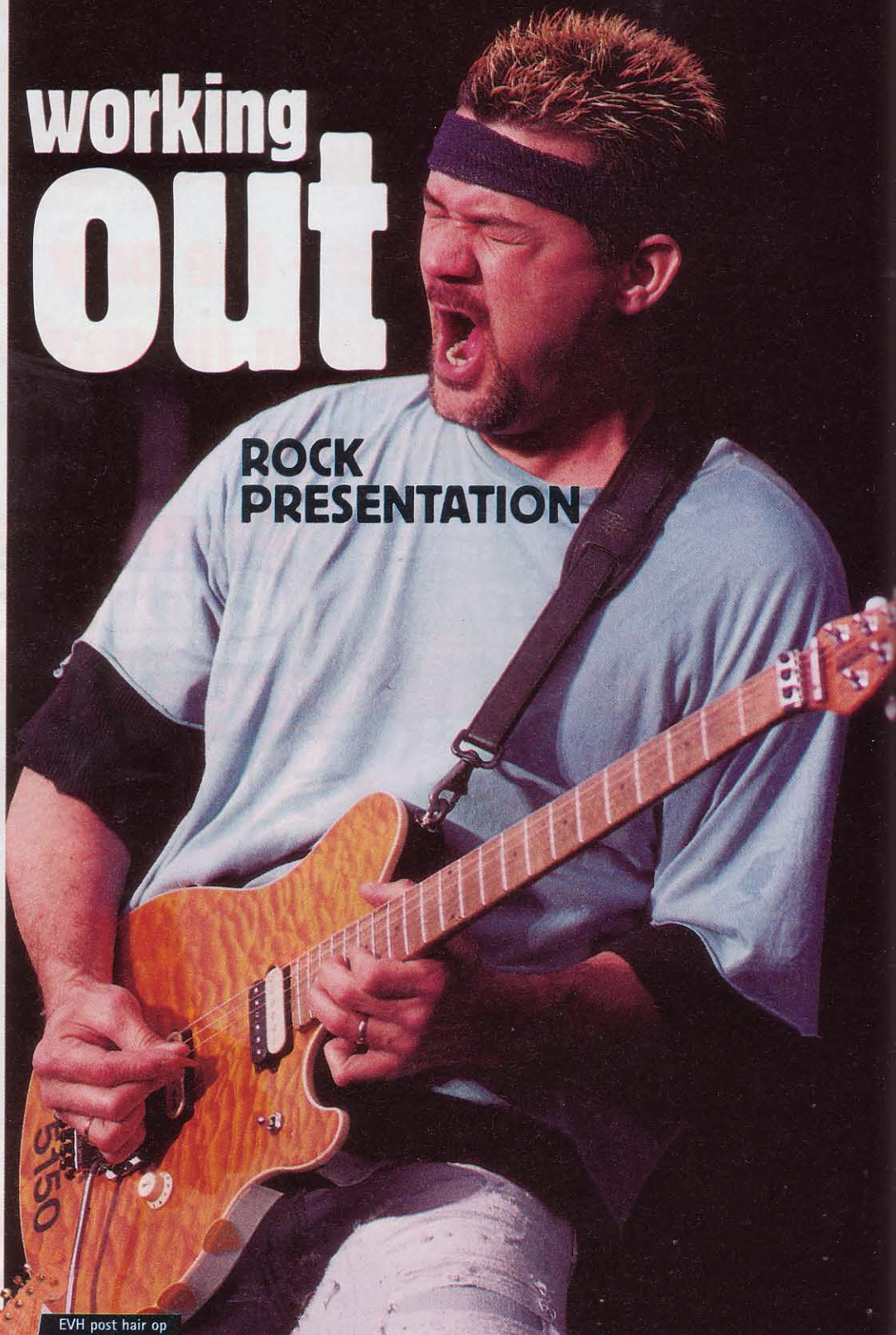
rating: hard

This study doesn't require a tremolo arm, and it also doesn't require you to play fast. Instead, it relies on specific areas of control that will not sound right unless you execute them correctly. So no re-fingering please (in order to make things easier for yourself), because that would defeat the object of the whole exercise.

meet your gt tutor:
shaun baxter

■ Shaun is Principal Rock Instructor and a founder member of the Guitar Institute in London. After the release of his highly acclaimed debut album *Jazz Metal*, Shaun was voted runner-up as 'Best New Guitarist' in *Total Guitar*'s annual readers' poll and included in *The Guitarist Book of Guitar Players*, which describes his style as "a unique blend of bebop and heavy metal". If you would like more information about Shaun or a copy of his album, send an S.A.E to Shaun Baxter, c/o The Guitar Institute, The Powerhouse, 74 Stanley Gardens, Acton, London W3 7SD. Or, visit Shaun's official website, www.shaunbaxter.com where you can order a copy of *Jazz Metal* online

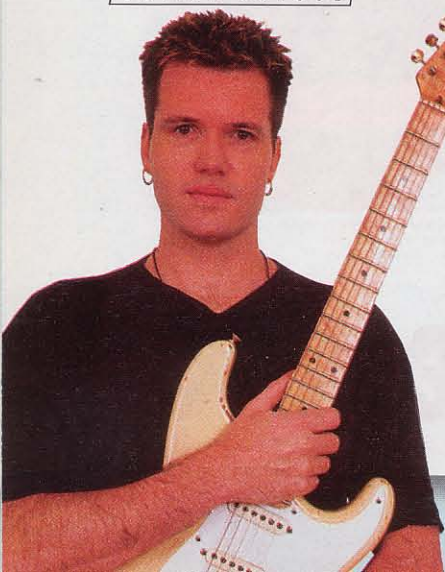
GUITAR INSTITUTE
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working
outROCK
PRESENTATION

Start stretching, because this month instructor Shaun Baxter is taking you for a workout

As a teacher, I am forever being asked about practice schedules and so have grown increasingly inclined to develop exercises or pieces that encompass a whole range of skills in order to maximise the efficiency of practice time. This month's piece is devoted to developing and maintaining the skills required

when playing rock lead guitar in the style of 80s players such as Edward Van Halen and George Lynch. Before composing this study, I wrote down a list of all the things that need to be practised, and then simply sectioned things off accordingly. Consequently, like most technical studies, it's not the most inspiring piece of music in the world, but it does its job.



palm muting and pinched harmonics

Basically, in this style of rock playing nearly everything played between about the 9th or 7th fret and the nut is either palm muted or 'pinched'. The first eight bars of 'Feel the Burn' (the catchphrase of another star of the 80s who was devoted to working out, Jane Fonda), is devoted to mixing these two particular techniques. To palm mute (marked MU on the transcription), you should pick each note with the side of the right hand resting on the bridge (karate-chop style). Try experimenting with your picking hand position as you play to achieve the best effect. You'll find that shifting a millimetre forwards (towards the pick-ups) will give you a fatter sound. Furthermore, you will get a much more three-dimensional sound if you angle the pick and cultivate a bouncing action with the pick each time you strike a note. Pinched harmonics are created by making three simultaneous points of contact each time you pick a note:

- The pick
- The flesh on the side of your thumb. Try overlapping the thumb's tip much more than you normally would so that it overshoots the pick by about one centimetre.
- The first finger fingernail, which should be curled up so that the shiny face of the nail passes over the string that you are picking.

Generally, remember to pick hard and, again, angle the pick so that the edge is facing more towards the floor. Finally, concentrate on getting as big a contrast as possible between the bassy 'thunk' of the palm-muted notes and the dog-whistle effect of the pinched harmonics. You will get different pitches as you pinch a note on different parts of the string's length, however, I haven't put the precise pitch of the harmonics that are created using this technique because they are so high in pitch - it doesn't really matter.

tapped harmonics

Bars 9 to 14 are devoted to tapped harmonics, which are created by holding a note down (in the case of bars 9 and 10, the G string at the 9th fret), and then tapping the same string with a finger of the right hand against the actual fret wire of one of the frets further up on that same string. This is quite tricky, and involves tapping very hard but also recoiling from the string just as quickly so that you don't smudge or smother the harmonic. For those of you who went to a public school, cast your mind back to flicking action you used to use with a wet towel on somebody's backside in the school showers. Ooohh, Matron!

rock presentation

There is a general formula, which I've mentioned before, that you can apply to most things in order to make them sound dynamic enough for rock:

Slide into the **phrase** (up or down), finish the phrase with vibrato and tail off by sliding out of the phrase after vibrato (up or down)

This approach has been used throughout the study. So, in order to avoid repeating myself every paragraph, let me point out now that it's important that you focus on this particular aspect of rock presentation when practising each section of the study.

pull vibrato

In rock guitar, it's important that you can create tone wide vibrato when you need it. Obviously, you are not duty bound to make your vibrato a tone wide all the time when you play, but, as a technical exercise, that's precisely what I want you to do in the following section.

Bars 17 to 20 are devoted to pull vibrato on all four fingers. You should always pull the G, D, A and E strings down towards the floor when applying vibrato (hence the term 'pull vibrato'). The only exception is the G-string, which is bent upwards instead (pushed), however, you should add pull vibrato to any notes on this string that are not bent.

Note how I make you arrive at each note with a slide. In this scenario, your technique must be strong in order to prevent the notes from sounding too frail, or from creating too much handling noise when trying to add vibrato.

When adding vibrato, don't move the string by grasping with the fingers or pulling down with the arm. Instead, the vibrato action should be produced by turning your wrist. This will only work effectively if your hand is further towards the nut than your fingers (causing your fingernails to move towards the bridge). Your fingers should be locked, as though set in superglue when adding any sort of vibrato or bends to a string. Furthermore, you should remember to mute all idle bass strings by resting on them firmly with the side of the picking hand. Finally, reinforce each finger by using every other available finger behind it. This means that the poor old first finger is on its own, whereas the lucky fourth finger has the other three packed up tight against it, so that all four fingers are holding the string down within the space of two or three frets.

push vibrato

Generally, when bending or adding vibrato to the B and E strings, you must push up, (hence the term 'push' vibrato), as pulling down will yield vibrato that is a maximum of only one semitone wide. Bars 21 to 25 enable you to practice push vibrato on the B string (again, using a different finger each time). The technique here is very similar to pull vibrato in that the fingers are held rigid again while the movement comes from the wrist (with the thumb sitting on top of the neck). The main difference is that the first finger is not used to push the string up (unless it's the only finger being used). Instead, it is used to 'cover' by resting lightly on the string while overshooting slightly (not too much, only about two millimetres). This finger helps to cut down on noise as you make contact with the lower strings when pushing up with either of the top two strings. Also, the third finger isn't used when

jargon buster



■ phrase

The parallels between music and language are enormous and, as a spoken phrase is acknowledged as a self-contained entity comprising a combination of words, a musical phrase is the equivalent, using a combination of notes.



■ REMEMBER terms and signs are fully explained on page 89

gt info

further listening

You have absolutely no right to call yourself a rock guitar fan without owning every single album that Van Halen did with Dave Lee Roth. So, go out and do something about it now. Shame on you!



pushing up with the fourth finger (in order to maintain an angle with the left hand). So, when adding vibrato or pushing with the fourth finger at, say, the 12th fret, the second finger should be on the 11th fret (while the third finger is held out of the way) and then the first finger should 'cover' in the manner explained earlier (by also sitting within the 11th fret).

With both types of vibrato, you should watch out for too much neck movement. This is an indication that you are creating the vibrato with your arm and not your wrist. In other words, you will be putting all your energies into moving the string, not the guitar. Finally, listen. Make sure that you are not holding each note too sharp. Give the note a chance to establish itself and then make sure that you release it fully between each pulse.

By the way, you'll probably find that there are two pulses to each vibrato note here. Having to play a set melody like this, while trying to remember to slide in, add vibrato and then tail-off each time, will probably leave you feeling very pushed to cram in all that detail in such a short space of time.

glissando vibrato

Bars 29 to 32 focuses on another vibrato technique known as glissando, slide or 'jerk-off' vibrato (I can't imagine why!). It is a technique that is often employed when using wide stretches, because it's difficult to get quickly into a bending position (that is, with the thumb sitting on top of the neck). It involves creating a vibrato effect by sliding back and forth over a note (by about a semitone each side). Hit an E note, slide up to F, then back to E_b and then up to F and then tail off by sliding down the neck. All this has to happen

very fast indeed...

bending

I find that one of the most revealing things is for a player to have to hold up a bend for an extended period while applying an even vibrato throughout. Many players demonstrate a loss of control at this point, causing the note to 'lose composure'.

improvised solo

As you can see, I've included an improvised section within the piece (the suggested scale choices are shown in the transcription):

	A	B	C	D	E	F	G
A Aeolian: 1	2	b3	4	5	b6	b7	

	A	B _b	C	D	E	F	G
A Phrygian: 1	b2	b3	4	5	b6	b7	

adding taps to bends

Finally, I have included a section that enables you to focus on adding right hand tapping to bends. Even though Edward Van Halen uses the first finger of his right hand for tapping, I suggest that you use your second finger as you can still keep hold of the pick between your first finger and thumb, ready for the next section. These sections will put the pitch of your bends under scrutiny as, if the bend is sharp or flat, so will all the tapped notes. In bars 45 and 46, the vibrato on the tapped note comes from left hand. Next month, we'll be starting a new series looking at something readers of the beginners' column will know about: major II V Is. This series will be taking things a little further, though... **gt**

working out rock presentation

working out rock presentation... continued

7

gliss gliss vib gliss

(Ph) S MU (Ph) S MU BU (Ph) BU S (Th) BU LD (Th) BU LD (Th) BU LD

E B G D A E

5 3 3 2 2 (3) X 5 (7) (7) 6 9 9 (11) 9 (9) 9 (11) 9 9 (11) 9

F#us4/A

E

D/E

(8va)

13 vib 19 14 12 11 vib

(Th) BU LD S BU LD (Th) BU LD (Th) BU LD (Th) BU LD S

E B G D A E

(9) 9 (10) 9 4 7 7 (9) 7 (7) 7 (9) 7 7 (9) 7 (7) 7 8 7 5 2 5

E

D/E

D

C/D

D

C/D

(8va)

17 12 10 9 vib

(Th) BU LD (Th) BU LD (Th) BU LD (Th) BU LD S

E B G D A E

5 (7) 5 (5) 5 (7) 5 5 (7) 5 (5) 5 (6) 5 4 1 4 4 4 2 0

C

 B \flat /C

C

 B \flat /C

B

B/A

vib pull vib

MU S S S S S

E B G D A E

4 1 4 2 5 3 4 (4) 16 (16) 5 (5) 17 (17) 6 (6) 18

E/G#

 B \flat dim7

B

B/A

 A \flat

 A \flat 7/C

 D \flat m

 D \flat m/D

gliss vib gliss vib gliss vib gliss vib gliss vib gliss vib

S S push vib S S S S S S

E B G D A E

(18) 7 (7) 19 (19) 4 (4) 16 (16) 5 (5) 17 (17) 6 (6) 18 (18) 7 (7) 19

 B \flat

 B \flat 7/D

 E \flat m

 E \flat m/D \flat

C

C7/E

Fm

 Fm/E \flat

D

D7/F#





working out rock presentation... continued

25

gliss vib gliss vib gliss vib gliss vib gliss

S S S H PO BU LD PO rake BU S

(19)-8 (8)-20 9-12-9 10 9-12 12-(13) (13)-12-10 14 (14)-14 12 15-(17)

Gm Gm/F E7 A^bdim7 Am

29

gliss gliss vib gliss gliss vib gliss gliss vib gliss

S PO S SS S S H PO S SS S S H H S SS S

17-15 20-(20) 13-18-15-(15) 13-11 16-(16)

20-15-17 13-15-18 16-11-13

Cm7 Cm6 B^bm7 B^bm6 A^bm7 A^bm6

32

(8va) gliss gliss vib Loco gliss vib vib vib vib gliss

S H PO S SS S S BU BU BU BU BU BU LD S

9-11-14 11-(13) 11-(13) 11-(13) 11-(13) 11-(13) 11-(13) 11-(13)

G^bm7 G^bm6 Fm6

37,41

etc

(improvised solo A aeolian) (A phrygian)

12

Am F#sus4/A

45

gliss vib vib

BU LD BU (T) P LD BU (T) PO LD BU LD PO BU (T) PO (T) PO (T) PO (T) PO (T) PO H

11-(13)-11-(13)-14-(14)-(13)-11-(13) 16-(13)-11-(13)-11-9-12-(14) (14)-14-(14)-14-(14)-15-(14)-15-(14)-17-(14)-17-(14)

B^bm F^bm

(8va)

Loco

T PO T PO T PO T PO T PO LD S BU

L/H H PO L/H H T S BU

19(14)-19(14)-17(14)-17(14)-15-(14)-12-11-(13)-(13)-14-16-(13)-11-9-11-9-8-(8) 11-9 10-13-15-10-(11)

48

Bbm

51

Bbmaj7

B7b9/E

Am

[illegible]

54

Fsus4/A

The second system of the musical score for 'The Wind' consists of two measures. The first measure contains a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter note on G4, followed by a quarter note on A4, and then a half note on B4. The bass line consists of a whole note chord on G3. The second measure contains a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter note on G4, followed by a quarter note on A4, and then a half note on B4. The bass line consists of a whole note chord on G3.

57

Am

Esus4/A

ring - - - - -

1 3 3 (3) 3 1 3 (3) 3

1 2 2 0

60

Am

reviews

David Mead checks out an assorted batch of the latest releases coming to a record store near you – soon!

cd reviews

Eagles

Selected Works
1972-1999
Four-CD Set
(Elektra)

A lavishly packaged career retrospective from one of the most successful country rock bands on the planet – if you can really still classify 'Hotel California' as 'country', that is. Included are three themed CDs (Ballads, Early Days and Fast Lane) which look at the very distinctively different genres the band have dallied with over the years, plus a live concert to induce the party faithful to part with hard-earned mulah. Oh, and there are several outtakes and assorted silliness to add further calculability to the whole affair.

One of the benefits of the whole 'best of' thing is to hear familiar tracks in a different context, but – as I've often mentioned before in these pages – best ofs are a terribly subjective business and the rule that you can't please everyone is brought into sharp focus every time somebody attempts it.

The live CD was recorded on 31 Dec 1999 and the eve of the Millennium party spirit is in full force. Hence we find the Eagles

pulling out some older tracks like 'Dirty Laundry' to thrill the assemblage.

Taken as a whole, this is a very good package which provides an essential cross section of a phenomenally successful band's output.



Martin Taylor

Stepping Stones
(Linn)

As **gt** readers all know, Martin Taylor released his first album on Sony late last year, after

spending around eight years with the Glasgow-based Linn label. This CD represents those Linn years with a fine array of Martin's work from that time. Tracks like 'Johnny And Mary' (the Clio ad theme) and 'Chez Fernand' are representative of Martin's Spirit of Django outfit, whilst solo cuts like 'I Get Along Without You Very Well' explore his solo style wonderfully well.

If you've been entranced by Martin's work for **gt**, this would be a splendid album to introduce yourself to the wealth of back catalogue available.



Queen

The Platinum Collection
(Parlophone)

Queen's greatest hits packages – one and two – were so extensive in their coverage that one could scarcely believe a third album would be possible. But that's essentially what we have here – a repackaging of the first two albums with the third as a curio-encrusted extra. Included here are excerpts from the Freddie

Wembley tribute with Sir Elton and George Michael in fine fettle, plus Brian May's 'Driven By You' and other assorted Queen solo material.

Freddie receives pride of place in this department with 'Living On My Own' and 'The Great Pretender' making an appearance, plus a couple of tracks from the 'posthumous' *Made In Heaven* album – most notably the chillingly clairvoyant 'Too Much Love Will Kill You'.

But it's probably the first two albums that will be of most interest to the casual Queen fan (if they haven't already got them, that is). Nothing will ever detract from the magnificence of tracks like 'Bohemian Rhapsody', 'Killer Queen', 'Radio Ga-Ga', etc and these first two discs positively sparkle with gems from Queen's glorious past.

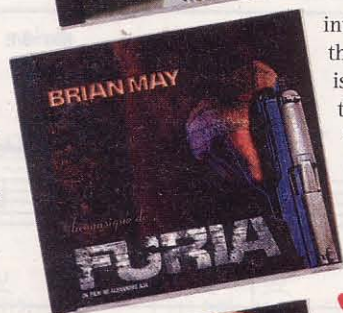
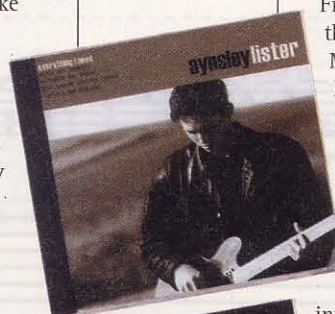


Yes

Friend And Relatives Vol 2
(Eagle)

This seems a bit of a strange concept which is arguably more likely to crop up in hard core fan clubs than on the open market. We all know about

the long and illustrious career of Yes who, along with Genesis and Pink Floyd, form an enduring high tide mark for the excesses of progressive rock during the 70s. We know, too, that recent years have witnessed something of a revival amongst the Yes ranks with new albums positively flowing from the (almost) original, some would say classic, line up of Anderson, Howe, Squire, White plus new Russian chap on keyboards and someone else on supplementary guitar. But this album represents tracks from musicians who once played their part in the Yes circus or, in one case, happens to be the son of one of the ex-members. Like I said, a bit of a strange concept – Yes as a



gt ratings

The good, the bad and the ugly...

- ★★★★★ excellent: yes, yes!
- ★★★★☆ really good: mmm, nice
- ★★★☆☆ not bad: definitely maybe
- ★★☆☆☆ avoid: ahem...
- ★☆☆☆☆ turkey: oh stoppit!

sort of 'extended family' concept. So, we are treated to a few tracks from various recent Yes albums plus more from Bruford's Earthworks, Adam Wakeman, his Dad Rick, Anderson solo, Howe solo, etc, etc. I'm sure you get the idea. It occurs to me that only fanatics are going to part with their dosh in pursuit of hearing the album, but there's probably no harm in that.



Brian May

Furia
(EMI)

This is not a solo album as such, it's actually the score from the French movie *Furia*, directed by Alexandre Aja. It's always difficult to assess movie scores - especially when you haven't actually seen the film concerned, which I haven't. Film music is only ever meant to give you part of the picture and never meant to take centre stage, and so any assessment has got to take this into account. As such, Brian May's music here is dark, brooding and atmospheric which I would guess from reading the liner notes, is very much the mood of the film itself. As a standalone piece of work, it's very hard to put into context and, like I've said, unfair to pass judgement in a way. Nice to hear the signature harmony guitars and Brian's distinctive impossible-to-recreate tone in an altogether new context. Gonna have to see the movie, though.



Aynsley Lister

Everything I Need
(Ruf)

Aynsley Lister is high up on every blues fan's list as man-most-likely-to on the 'woke up this morning' pub and club circuit. His live shows always receive praise and the previous album showed extreme promise. This time around, *Everything I Need* finds Aynsley in a far grittier mood. The guitar tone

throughout is enviable, the writing strong and the vocals more mature - in fact there are many pointers to the fact that he is going to remain big news in the relatively small national blues scene.

It's a sad fact that the blues market in this country is almost infinitesimally small and so any success is going to be relatively small, too (though not as small as the jazz scene - don't get me started, etc). Let's face it, even Clapton's 'blues only' tour boasted marginal success... But if you find Master Lister playing at a venue near you, don't miss out - go and witness a young man in possession of some formidable blues chops.



book reviews

Guitar: Music, History, Players

Richard Chapman
(DK)

I'm really glad to note that the guitar has long since entered the 'coffee table' book market. A few years ago we were treated to Tony Bacon and Paul Day's *Ultimate Guitar Book* which was kinda like guitar porn in as much as it featured some truly beautiful looking instruments you just had to drool over (or was it just me?). Richard Chapman's book takes things a stage further as the text outlines the history of the instrument from its inception right up to the present day. His writing is sharp and to-the-point and makes a fascinating study of what could become a very dry subject in less capable hands.

The book has a fairly wide remit, including as it does some examples of African guitar and other

international stylistic accents rather than just concentrating on the already well documented Anglo American story.

There are chapters on experimental rock, jazz, folk, blues and country which are all extensive in their overview of the instrument's progress through time.

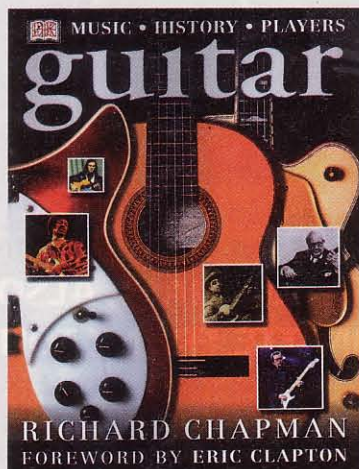
If you're fascinated by the guitar's story virtually from day one and yearn to see it illustrated by reference to its landmark players, this book is right for you.

Once Removed

Neil Finn
(Sanctuary)

Crowded House songster Neil Finn is a man of very few words - in this book, anyway. So, more of a travelogue than an autobiography, *Once Removed* is a sort of illustrated guided tour of a unique musician's psyche, relying on photographic evidence with scant accompanying text to provide something of an essential insight. Some of the photographs are beautifully scenic, others represent the hand-held urgency of life on the road - all are effective in building up the picture of an enigmatic musician's eye-view of a life on the move.

Fans are likely to find much to ponder over in the course of the book and will doubtless come away feeling that some part of their appetite for info has been sated.



booked

Neil Finn's tome